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THE SACRIFICE

FREDERICK S. CONVERSE

OPUS 27

AN OPERA IN THREE ACTS

NEW YORK .·. THE H. W. GRAY COMPANY
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NOVELLO & CO., Ltd.

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TO MY WIFE

THE SACRIFICE

AN OPERA
IN THREE ACTS

TEXT AND MUSIC
BY

FREDERICK S. CONVERSE

OPUS 27

LYRICS BY

JOHN MACY

VOCAL SCORE
PRICE, 3.00

NEW YORK .·. THE H. W. GRAY COMPANY
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THE SACRIFICE

AN OPERA IN 3 ACTS

CHARACTERS

CHONITA,	A Young Mexican Lady	*Soprano*
CAPTAIN BURTON,	An American Officer	*Baritone*
BERNAL,	A Mexican Officer	*Tenor*
TOMASA,	An Old Indian Servant	*Contralto*
PABLO,	Bernal's Servant and Son of Tomasa	*Baritone*
PADRE GABRIEL,	A Mexican Priest	*Bass*
CORPORAL TOM FLYNN,	An American Soldier	*Bass*
LITTLE JACK,	An American Soldier	*Baritone*
MARIANNA,	A Young Indian Servant	*Soprano*
MAGDELENA,	An Indian Girl	*Soprano*
A GYPSY GIRL,		*Mezzo-Soprano*
SEÑORA ANAYA,	Aunt of Chonita	

AMERICAN AND MEXICAN SOLDIERS AND SPANISH AND INDIAN GIRLS

Time. 1846.
Place. Southern California.

SCENES

ACT I. Garden of Señora Anaya's house; afternoon.

ACT II. Interior of a Mission Church; the following day.

ACT III. Bedchamber in Señora Anaya's house; early morning of the third day.

42 73 53

THE SACRIFICE

ACT I

Garden of Señora Anaya's house, in the hills, overlooking a Mission.

On the right is the main body of the house, which is one story high, built of whitewashed adobe, and roofed with red tiles, in Spanish fashion.

At the back a wing, or ell, of the house extends part way across the stage, its end being hidden in shrubbery, which continues towards the left and merges into a grove of olive trees. At the edge of the olive grove, down stage, is an arbor seat, overshadowed by climbing roses and jasmine.

In the center of the stage, well forward, is a round, white well, or fountain, before which stands a low divan, and a small table upon which are flowers and an open book.

Extending around the walls of the house is a broad, low verandah, overgrown with flowering plants. There is a door, up stage at the right, opening from the main house onto the verandah, from which steps lead down into the garden. There is also a door at the back leading from the ell of the house into the garden.

Beyond the garden is seen a radiant valley, stretching away to the distant sea, and on an elevation about half a mile away the buildings and orchards of a Mission are plainly visible.

The whole scene is pervaded by an atmosphere of tropical luxuriance.

As the curtain rises, Chonita is seen half reclining upon the divan, singing, and accompanying her song upon the guitar. Her loose black hair falls in rich folds over the end of the couch, and Tomasa, sitting upon the ground, lazily arranges it, fondling its glossy strands.

THE SACRIFICE

ACT I, SCENE I. *CHONITA, TOMASA*

F. S. CONVERSE, Op. 27

Andante molto tranquillo

una corda
pp

CHONITA

p languidly

Whi-ther flies___ the tired and lone-ly swal-low, Whose wea-ry

mf

pp

pp

(The curtain rises.)

f

wings___ have borne him trem-bling, far? For-lorn am I___ and gla-dly too would

poco riten.

1 *a tempo*

TOMASA

p

fol-low, Where love a - waits me, and my dear ones are. You are lon-ging for

poco riten.

a tempo

tre corde

p

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mf *p*

home Se-ño - ri - ta! and all you've a - ban-doned to fol - low your

mf *p*

CHONITA

mf

love. Tru-ly I thought of home and its dear ones; but har-dly with

mp

f

lon - ging, since here I have him, my

f *mf*

f 2 *poco piu moto e risoluto*

Ber - nal.

f *p* *mf* *f*

Moderato e grazioso

p *mf* *mf* *f*

Ber - nal, whose heart is my home. Ber - nal, whose

p *mf* *mf*

mf

love is my life. Him I have joy - ful-ly

sfz *mf*

cresc. e poco rall. 3 *a tempo* *f* *p*

fol - lowed and will 'till death.

cresc. e poco rall. *f* *a tempo* *p*

mf

His ab - sence my on - ly sor - row;

mf *p* *pp*

since he must hide in the hills, from the e - ne-my there at the Mis-sion!

p colla voce *pp* *f*

TOMASA (*angrily.*)

f con fuoco *ff*

Di-os de mi al - ma! The cur - sed A - me - ri - ca - nos!

f con fuoco *sfz* *sfz* *sfz* *sfz* *energico* *f*

ff

Why do they

cresc. e accel. *sfz* *colla voce*

CHONITA (*scornfully.*)

f

bring this war? War, you call it? Bet-ter say

f *dimin.* *mf*

Tempo giusto ma agitato

rob - be - ry!

There is no ho - nest cause for

cresc. e stringendo

meno mosso

mf

war - fare.

'Tis said the A - me - ri - can wi - shes to

ff

sffz *meno mosso*

f

f

rule us;

sfz

but

Scherzando

mf

p

I think, ra - ther, he wi - shes to steal our fair Ca - li -

mf

Largamente

f

for - ni - a,

Largamente

f

sffz

(scornfully)

mf

where al- rea-dy he scents the

p

f

o - - dor of ri - - - - -

Piu animato

mf

ches.

stringendo

sffz

6 Moderato con moto e risoluto

TOMASA

f

Dog that he is!

CHONITA

mf

and runs and

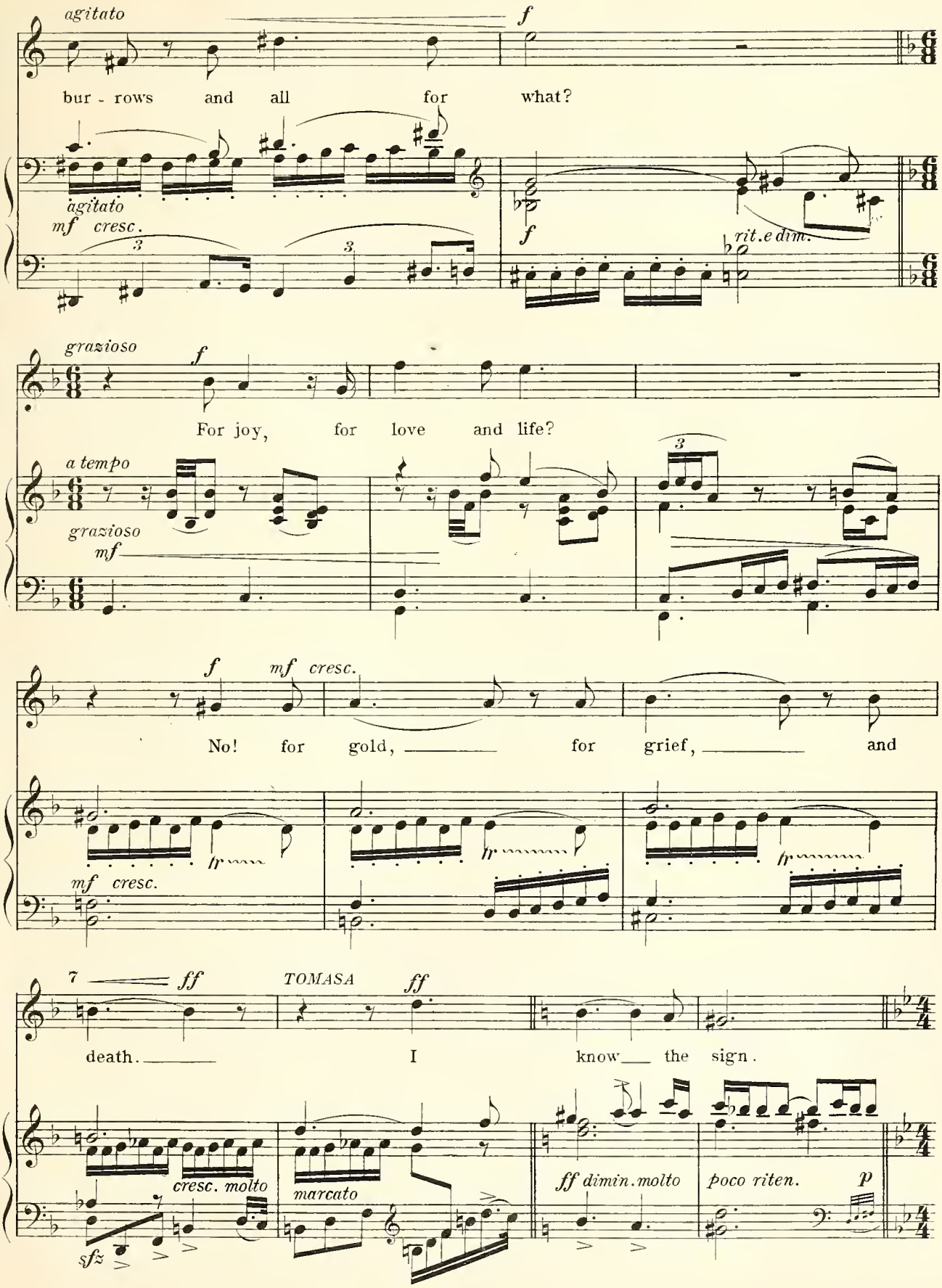
Moderato con moto e risoluto

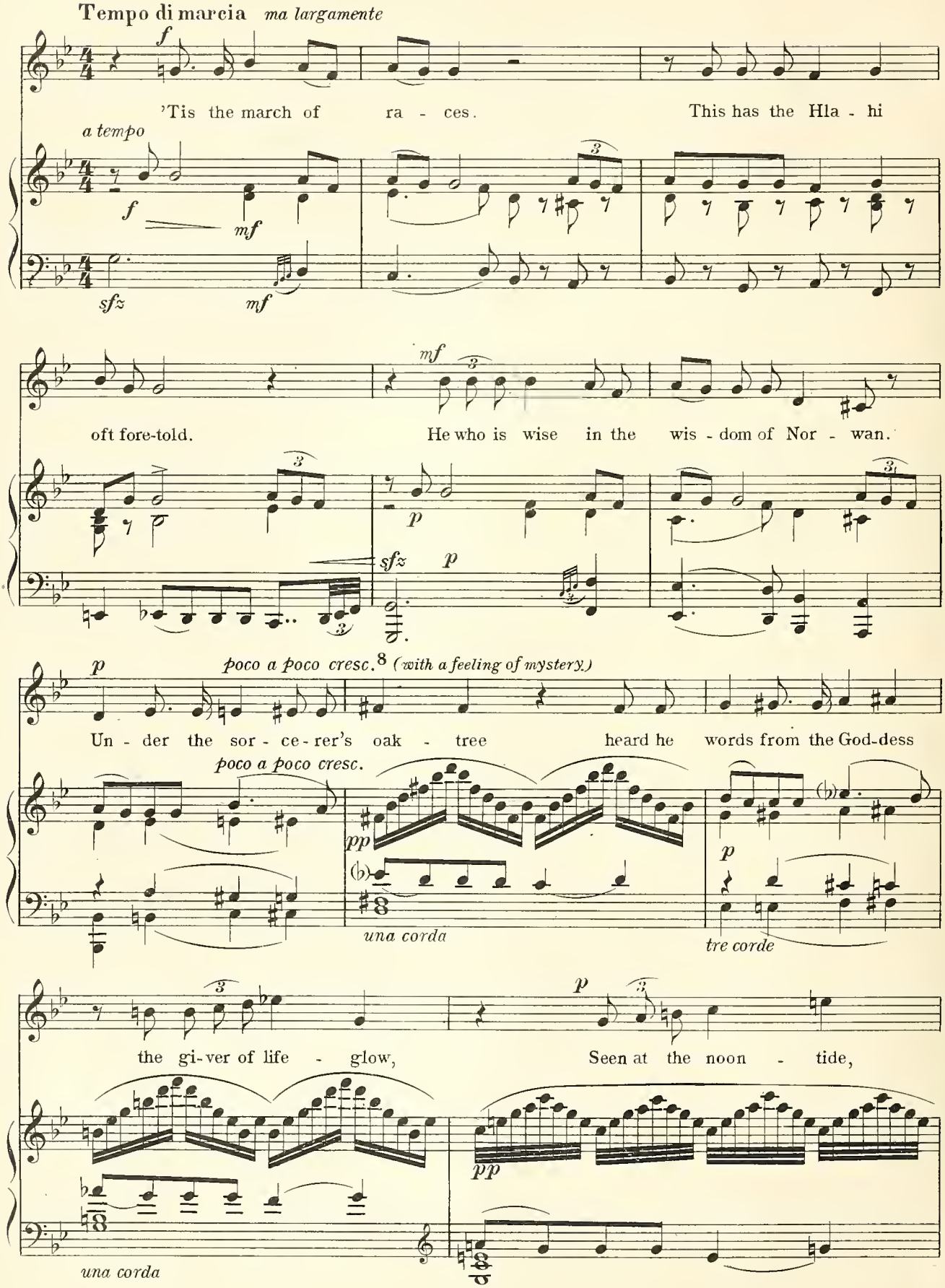
f

mf

sfz

sfz


agitato
f
bur - rows and all for what?
agitato
mf cresc.
f
rit. e dim.
grazioso
f
For joy, for love and life?
a tempo
grazioso
mf
f
mf cresc.
No! for gold, for grief, and
mf cresc.
ff
TOMASA
ff
death. I know the sign.
cresc. molto
marcato
ff dimin. molto
poco riten.
p
sfz


Tempo di marcia ma largamente
f
'Tis the march of ra - ces. This has the Hla - hi
a tempo
f
mf
sfz
mf
mf
oft fore-told. He who is wise in the wis - dom of Nor - wan.
sfz
p
p
poco a poco cresc. 8 (with a feeling of mystery.)
Un - der the sor - ce - rer's oak - tree heard he words from the God-dess
poco a poco cresc.
pp
una corda
p
tre corde
the gi-ver of life - glow, Seen at the noon - tide,
p
pp
una corda

mf

trem - bling, dan - cing, O - ver the ra - diant earth

mf

jew - elled with flow - ers There by the weird - oak

pp

tre corde

cresc.

crou - ching, trem - bling, heard he the o - men.

cresc.

f

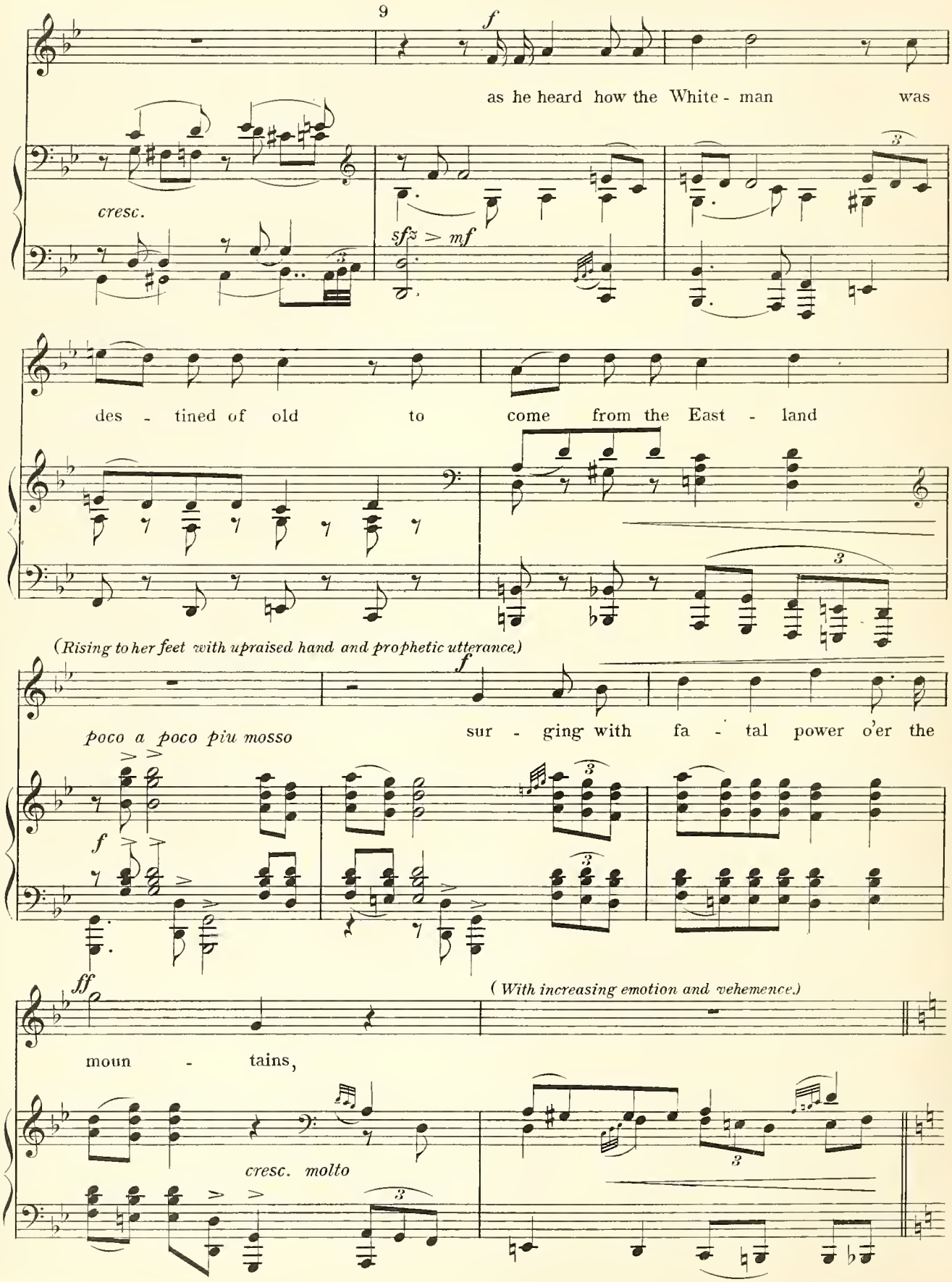
(She rises slowly to her knees with transfixed look.)

mf

Sha-dows of e - vil chilled his soul,

sffz

mf > p


9
f
as he heard how the White - man was
cresc.
sfz > mf
des - tined of old to come from the East - land
(Rising to her feet with upraised hand and prophetic utterance.)
f
poco a poco piu mosso
sur - ging with fa - tal power o'er the
f
ff
(With increasing emotion and vehemence.)
moun - tains,
cresc. molto

Allegro con fuoco

10 *ff*

Cru- shing and dri - ving be - fore him the Red - man,

ff *f* *sfz* *sfz*

Swee-ping O - lel - bis from O - lel - pan - ti.

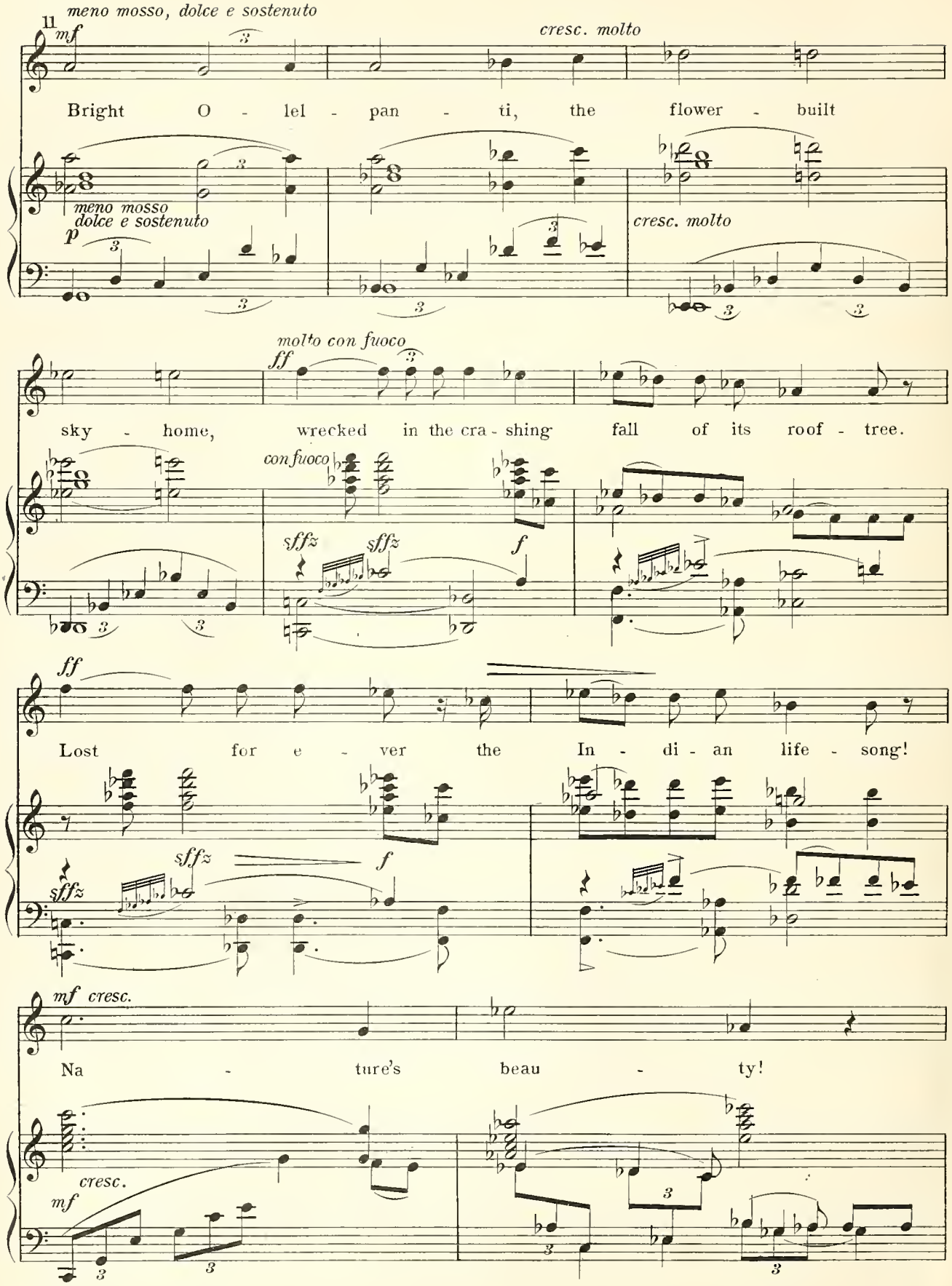
f *sfz* *sffz* *sfz*

God ——— of the In - di - an

sfz *sfz* *sffz*

torn ——— from his fast - ness!

ff *sfz* *sfz* *sfz*


meno mosso, dolce e sostenuto
mf
cresc. molto
Bright O - lel - pan - ti, the flower - built
meno mosso
dolce e sostenuto
p
cresc. molto
molto con fuoco
ff
sky - home, wrecked in the cra - shing fall of its roof - tree.
con fuoco
sffz
sffz
f
ff
Lost for e - ver the In - di - an life - song!
sffz
sffz
f
mf cresc.
Na - ture's beau - ty!
cresc.
mf

ff

Free - dom of wild - - -

f *ff*

12 *fff* (*Tomasa masters an outburst of despairing passion and turns to Chonita whom she addresses with great solemnity.*)

ness! Allegro molto e strepitoso

sffz *sffz* *fff*

meno mosso e largamente

mf

So shall thy race,

col voce

sfz *mf*

f *f*

from lan-guid dreaming, rudely wakened by Sa-xon shock, Vain - ly

f *sfz* *ff* *sffz*

(Chonita, fascinated, rises to an eager imploring posture with hands outstretched towards Tomasa.)

Tempo giusto

ff

strug-gle 'gainst sor - did might, Bowed and

Tempo giusto

f *sffz*

hum-bled thy state - ly pride!

mf cresc. *ff*

Largamente e sonoro

13

mf *(Tomasa, oblivious, sings with inspired pathos and emotion.)*

Fare Thee well, wild bloo-ming West - land! Fare Thee well,

mf

f

wild blooming West-land! Tee - ming Wil-der-ness! Mo - ther of Free - dom!

f *sfz* *p* *f*

poco piu mosso ed agitato

mf *f*

Ruth - less hands, for greed of gold shall rend thine an - cient,

p poco piu mosso e agitato *f* *mf* *cresc.*

ff *Largamente: con elevaziòne* *mf*

sa - cred beau - ty. Fare Thee well, wild blooming West-land!

rit. *sfz* > *mf*

f 14

Fare Thee well, wild blooming West - land! *Piu animato, con fuoco*

f *ff* *sffz* *sffz*

Largamente Recit. *ff*

f The world is u - pon Thee.

stringendo *fff* *sffz*

mf *cresc. sempre* *f*

Fare Thee well! Fare Thee well! The world is u-

p *cresc. sempre* *sfz*

(Tomasa sinks back sobbing and panting to the ground, where she sits with her head in her hands slowly swaying her body to and fro.)

ff *fff*

pon Thee. Fare Thee well!

Allegro molto e strepitoso

ff *ritard.* *a tempo*

(Chonita gradually recovers her composure, and and tries to comfort Tomasa.)

15 CHONITA

mf *Recit.*

Ay de mi To-ma-sa! What a frightful pic-ture of woe you draw.

sfz > *p* *colla voce* *dimin.*

Marianna enters (right, up stage) with a tray of refreshments, chocolate and cakes, which she arranges on the table and then goes out (rear)

cresc. sempre poco a poco

p

'Tis har-dly as black as you see it. Your pro-phet has sure-ly heard a - miss;

cresc. sempre poco a poco

pp

for we have our sol - diers to give us pro - tec - tion; and

Moderato con moto

f *Tempo giusto*

Ber - nal! My trust is in him.

mf *f*

mf

f > p *mf*

p *f*

TOMASA (scornfully.)

f

The sol- diers! Bah!

16

Recit. mf cresc. sempre

Se - ñor Ber-nal is hi - ding; da - ring

sfz

mf

on ly to come here at night! The ho - ly fa - thers too dis - tant to lend their

pp cresc.

(Pointing toward the distant Mission.)

f

aid! Who is there to save us then from the rabble? On-ly the cursed Gringo

mf *f* *p cresc. molto* *sfz* *f*

CHONITA *f*

yon-der; he who com - mands the troops at the Mis - sion. True!

sfz

17 Con moto

mf

now while the Gringos hold the Mission, Bernal must hide and lurk with his sol- diers, coming in secret to

p

SCENE II. *CHONITA, TOMASA, MARIANNA*

(Marianna enters hurriedly, at rear, with a note for Chonita.)

see me. But you shall

sfz accelerando

Allegro

(Tomasa mutters angrily to herself while Chonita reads the note, with evident excitement.)

see!

mf *cresc. sempre*

(Joyously.) *meno mosso*

Ber - nal

stringendo *sfz*

(To Marianna, hurriedly.)

mf

comes to - day! Who brought this?

sfz *mf* *f*

CHONITA

mf

Is he there in the house?

mf

Send him in, I must

MARIANNA

mf

Pa-blo. Yes, now! Se - ño - ri - ta.

TOMASA (*Starting up joyfully*)

f

My boy here?

CHONITA

see him be-fore he goes. There is dan - ger.

MARIANNA

(*Exit Marianna, rear*)

TOMASA

Tomasa rises and goes to meet Pablo, who enters hurriedly, (at rear) saluting his mother in Indian fashion, pressing her hand upon his fore - head and then his breast. He then goes quickly to Chonita and kneels before her.

mf cresc.

SCENE III. *CHONITA, TOMASA, PABLO*

18

Allegro moderato con affetto

f

ff

accelerando

(Tomasa stands near, listening with intense interest.)

CHONITA *(Addressing Pablo.)* *mf*

He is co-ming soon?

PABLO *(Kneeling before Chonita)* *mf*

This ve-ry hour, Se-no-

sffz *sfz* *p*

Grazioso, ma con ardore

mf *f*

Ah, Ber - nal, be - lo - ved;

ri-ta!

19

f *p* *mf*

mf

Long are the hours of wai - ting.

mf

fr

fr

(*Chonita starts suddenly from her reverie.*)

più mosso ed agitato

f

But no! you must stop him, Pa- blo, 'tis

più mosso ed agitato

sfz

f

fr

20

mp

dan- grous. For of - ten at dusk Cap-tain Bur - ton

fr

p

fr

fr

fr

comes to see if all is well with us here.

fr

fr

fr

fr

21

f

It is all the pro - tec - tion we have, though hate - ful.

sfz *p* *cresc.*

But Ber - nal, no! He must not come.

sfz *mf* *risoluto*

You must stop him, Pa - blo; tell him to -

ff PABLO *mf*

night. Oh! why does he come by day? Be -

f *accel.* *cresc.* *ff accel.*

22 Allegro agitato

cresc. sempre

cause, Se - ño - ri - ta, to - night there will be an at - tack on the Mis-sion. They will

p *cresc. sempre*

ff

CHONITA (to Tomasa.)

f

drive the cur-sed Grin-gos in - to the sea. You shall see To-

sfz

(to herself.)

mf *f*

ma - sa. But Ber - nal! Heav'n send him in safe - ty! Per-

p *sfz* *mf* *cresc.*

meno mosso

haps Cap-tain Bur-ton will not come to - day. Go Pa-blo, but warn Señor Bernal.

meno mosso

mf

SCENE IV. *CHONITA, TOMASA*

23 *TOMASA (following Pablo up stage.)*

Larghetto

God watch o'er you, my lit - tle Pa - blo.

mp

(exit Pablo at rear.)

(Tomasa comes down hurriedly, suppressing an angry outburst of reproach, and turns appealingly to Chonita.)

cresc. ed accel. molto

mf

sffz

meno mosso

ff *dim.*

Why does the Se - ño - ri - ta see this cur - sed A - me - ri -

meno mosso

sfz > *p*

CHONITA *mf*

ca - no? Be-cause we need his pro -

mf

CHONITA (*Chonita pours chocolate and sips it, then lights a cigarette which she puffs contemplatively.*)

mf

tec - tion. He will see that it

TOMASA *mf* *f*

But Se-ñor Ber - nal if he knows, will it please him?

sfz

Andante (*Tomasa seats herself on the ground by Chonita's divan.*)

must be.

mp

Andante He may. But the stran- ger why does he

dolce

pp

una corda

mp

To win our fa - vor. 'Tis good for his coun-try's de- signs to have

aid us?

friends a-mong us Spa-niards. What then? speak freely To-

I think I know a-no-ther rea-son.

ma-sa.

(with hesitation) *mf* *poco riten.* *p*

I have seen soft eyes gaze u-pon

poco riten.

mf

a tempo *mf*

U-pon me, To-ma-sa? You are old and foo-lish, your head is

you

25 *a tempo*

pp

f *ritard.*

full of stu-pid fears. You think he

mf

He will come to-day. You shall see.

ritard.

mf

tre corde

f a tempo poco animato

loves me?

He knows it not yet, but will. Ah! Se - ño -

a tempo poco animato

f

f *cresc. ed accel.*

ri - ta, do not hear him. If Se-ñor Ber - nal knows,

f *cresc. ed accel.*

mf

26

we are sure - ly lost

ff

Be-lieve me,

animato

sfz

Allegro non troppo

ff

f

I dare not de-

Se - ño-ri - ta!

ff *f*

sffz *mf*

sfz *mf*

ny him, for we need his aid.

f

Trust not in

sfz

Though I loathe him, yet I must hear his him.

sffz *mf* *sfz* *mf* *sfz*

plea. But on - ly to - day. He brings you sor - row.

27 *mf* *molto agitato* *cresc.*

For to - night! To - night they will drive him and all his

sfz *mf* *molto agitato*

ff

wre-tches in-to the sea.

f

Your hope will be -

f

appassionato

f

And then To - ma - sa, Ber - nal will

cresc. molto

tray you my dear one. Oh! li-sten to

sffz > *f*

sfz > *mf*

28 *gaily*

f

mf

come, and the priest to marry us.

me: give heed to my word. Your

grazioso

sfz

p

Ay de mi! How joy - ful we shall be when this

trust in him will bring you an - guish,

sfz *p*

ff

wi - cked war is o - ver and Ber - nal

f *ff*

when Se - ñor Ber - nal

cresc. *sfz* *sfz*

(Chonita dances gaily about Tomasa and is about to seize and kiss her when she is interrupted by Marianna, who enters from the house.(right) Chonita suddenly ceases her gaiety and becomes serious as Marianna speaks.)

comes.

knows

cresc. e stringendo *fr* *sffz*

SCENE V. *CHONITA, TOMASA, MARIANNA*

MARIANNA Recit.

mf Par-don Se-ño - ri - ta! but Cap-tain Bur-ton is here and begs to see you.

CHONITA *(to Tomasa)* *(to Marianna)*

mf Quiet! To-ma-sa! Ask him to

TOMASA (appealingly.)

f Por Di-os! Se-ño - ri - ta!

29

(Exit Marianna. (up stage right.) Chonita hastily prepares to receive Burton.)

come.

(Tomasa retires towards house, up stage, centre, where she remains standing, stolid and disdainful.)

(Burton enters from house, (up stage, right,) and advances to centre. Chonita goes to meet him. She receives him somewhat coldly, but with outstretched hand, which he takes and leads her to her seat. She sits down. Burton remains standing.)

Andante con moto e risoluto

f *mf*

f

SCENE VI. *CHONITA, BURTON, TOMASA*

sfz *mf* *sfz* *ff* *poco riten.* *p*

CHONITA *mf* *BURTON*

30 *a tempo*

You are wel - come, Cap - tain Bur - ton. Thank you Se - ño -

pp

ri - ta. Have you safe - ly passed a - no - ther day?

pp

CHONITA *BURTON* *poco rit.*

Quite safe - ly, Se - ñor! And your poor aunt, is she not

poco rit.

a tempo CHONITA *(turning to Tomasa)* *(Exit Tomasa into house up stage right.)* *(To Burton)*

bet-ter? A lit-tle, yes! Bring a chair To-ma-sa. But the

a tempo *pp* *p*

thie - ving rab-ble and your sol - diers, Se - ñor, our

mf *sfz* *mf* *sfz*

(with sarcasm.) *f* *Poco piu mosso* *mf*

kind pro-tec-tors. 31 You know of the hor-ri-ble

p *Poco piu mosso* *sfz* > *mf*

f

deed of yes-ter-day? The In-di-an mai-den cru-el-ly killed near the Mis-sion!

sfz > *mf*

mf

ah! Cap - tain Bur-ton these pi - te - ous times have sad - ly

sfz *mf* *cantabile espress.*

grieved us here. We con - stan - tly trem-ble in fear of harm, like

(Tomasa returns with a chair, which Burton takes. He sits down, with his back towards the left.)

cow - ering game be - fore the hun-ter.

32

(Exit Tomasa.)

BURTON *mf*

Have no fear, Se - ño - ri - ta!

f *p* *p*

I pro-mise you safe - ty. A - las! it is true there are

espress. *mf* *poco a poco cresc.*

bad ones a - mong us: but al - rea - dy one

wretch has paid the pe - nal - ty. To - day, at

sfz

33

CHONITA (*shrinking back with a little cry.*) *mf*

dawn! One shot was e - nough. Ah, hor - ri - ble!

mf

BURTON *mf*

Yes, tell me now of hap - pi - er things.

sfz *f* *sfz* *p*

(*Burton hands the guitar to Chonita.*)

mf *f*

Sing to me; a joy - ous

rit. *meno mosso* *mf*

CHONITA

mf

song. If the Se - ñor wi - shes!

f *mf* *p*

Allegretto *semplice*

p

34

A -

f *p*

(Burton listens with intense interest, charmed by her grace and beauty.)

bove the branch of the o - live tree The bright moon is shi-ning,

soft and fair; She hangs so near us she seems to be A

beau-ti - ful an - gel of the air. Her gol - den wings ho - ver

Bright o'er thy head like a heav'n-ly lo - ver. The

o - live leaf slen-der Qui-vers and wafts thee its kis - ses ten - der.

35

And time pau-ses in flight, dra-wing rein on the night, And the wa - tching stars

pp

una corda

cresc.

più animato

mf

trem-ble a - bove thee: All beau - ty knows thee; All splen - dor woos thee;

mf

tre corde

Vivace

Earth, moon and bright stars love thee.

ff

f

p

The voi - ces of Na - ture ut - ter their

36 Tempo I di allegretto

p

meno mosso e sostenuto

wor - ship. Ah! Night

f

meno mosso e sostenuto

p

wa - tches o'er Thy beau-ty Bright

p *riten.*

beau - ty. Ah!

p *riten.* *mf*

37 *Tempo I* *mf*

thine eyes, with their glo - wing fire The lar - gest and brightest

Tempo I *p*

star out - shine; The moon, held cap - tive with new de - sire, For -

sakes all her an - cient stars for thine. In

vain will she wan-der, Seek-ing for lov-li-er je-wels yon-der. —

— The gol-den moon sees thee. How may the love of a mor-tal

38

please thee? At the shape of thy fin-gers the o-live leaf

pp

una corda

mf *piu animato*

trem-bles; The sweet ze-phyr lin-gers a-bove thee. All beau-ty

mf

tre corde

knows thee; All splen - dor woos thee; Earth, moon and

night wind love thee. All beau - ty

ff

f

knows thee: All splen - dor woos thee: Earth, moon and

night wind love thee.

molto vivace

f

ff

Andante con moto

BURTON *mf*

Ah! Se - ño - ri - ta! If li - ving were song and sun and beau - ty,

39

sfz *mf* *p*

what joy would be in life for all. CHONITA *mf* Why bring sor - row then a -

pp *mf*

mong us? BURTON 'Tis not my will, *cresc. molto* I do my

p *cresc.* *cresc molto*

du - ty. *ff* CHONITA (*sarcastically.*) *mf* A no - ble du - ty! *piu mosso* *f* To kill poor In - di - ans!

ff *mf* *piu mosso* *f*

40

ff *mf* (*mockingly*)

To steal our lands! The mo - ther who bore you de -

sfz *p* *f* *p* *pp* *scherzando*

ff

serves a crown and you should have two. Ha

sempre pp *sfz*

BURTON (*with growing emotion*)

Ha! Ha! You

Vivace *f* *sffz*

sfz

CHONITA

f

blame me un-just-ly. I have not done this e - vil. Done it,

mf *cresc. sempre*

SCENE VII. *CHONITA, BURTON, BERNAL*

During this scene the figure of a man, entirely wrapped in a black cape, and having a large hat drawn low over the face, is seen among the trees of the olive grove. (Left) He tries to overhear the dialogue and is obviously surprised and excited by the situation, but keeps himself hidden from the others

Molto largamente

no! But you bring us af - flic - tion.

41

ff *sfz* *sfz* *p* *mf*

BURTON

f *poco riten.* *a tempo*

Ah! Se - ño - ri - ta! If you but

f *sfz* *poco riten.* *a tempo*

knew your fair land's pe - ril. You who have

mf *mf*

lived in dreams of beau - ty, Peace and

plea - sure al - ways round you; You and your

f

poco riten.

Largamente

42 *a tempo*

lan - guid, hap - py race. Fed — from

poco riten.

a tempo

p

na - ture's gen - 'rous hand, I - dly ga - zing o'er your vin - yards, Gol - den

fields and tee - ming mea - dows; Guar - ded by — your

mf *p*

stern Si- er- ras, Bleak pa - ra - pets you thought se -

cure: Lit - tle hee - ding how the a - lien

Drawn by for - tune to your E - den, Slow - ly

wound you in his toils. Long in

ff *f* *mf* *p* *poco piu moto* *sfz*

mf

tran - quil ease and plea - sure You have guar-ded Na - ture's

mf

f *sempre piu móto, póco a póco* *mf* *f*

store - house; Ne-ver kno-wing how the Old World

sfz *sffz* *mf* *f* *sfz*

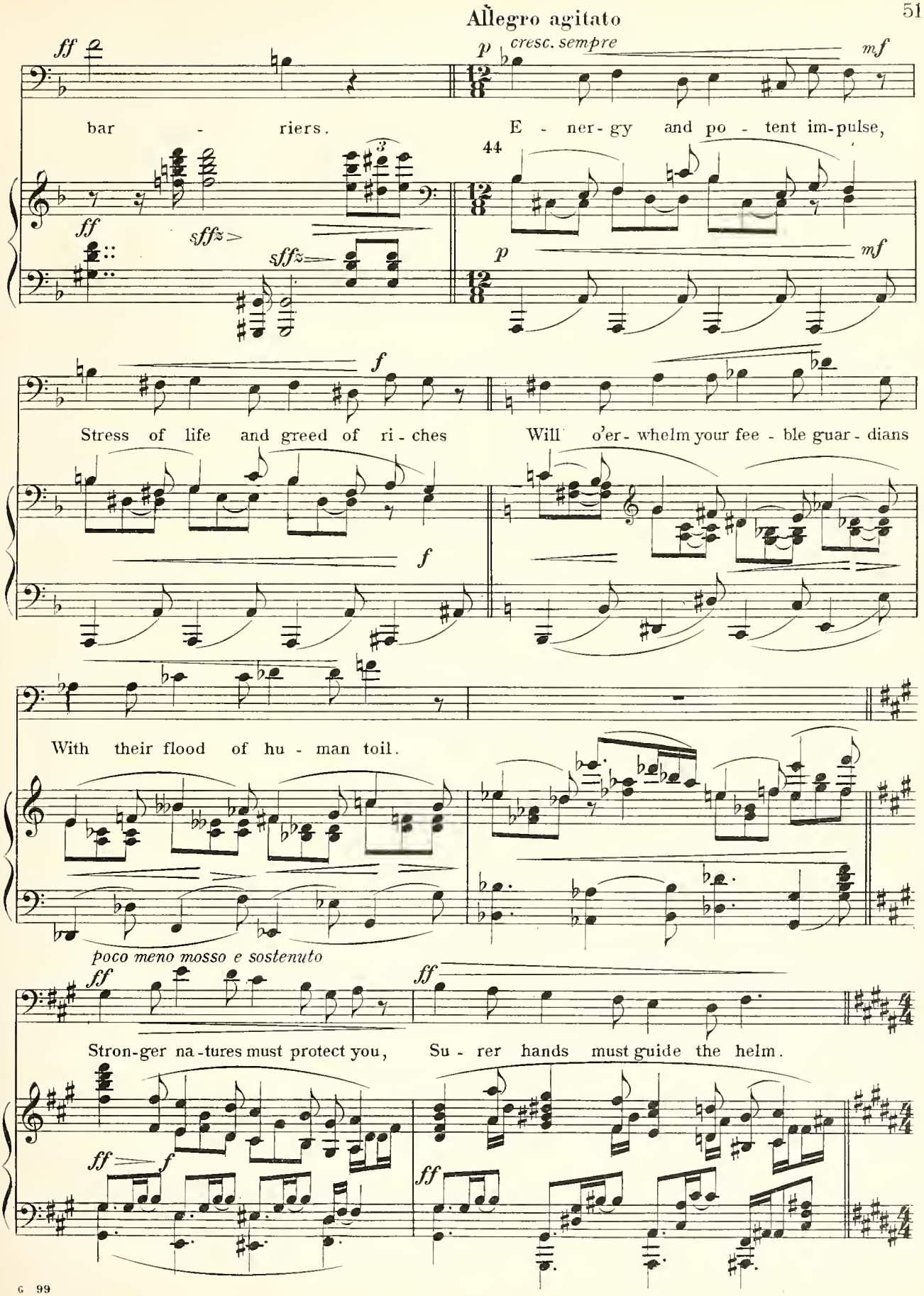
mf *mf cresc.*

Cha - fing, bois - trous, in its con - fines, Sur - ging

sfz *mf* *sfz* *mf cresc.*

o'er with rest - less vi - gor Must at last o'er- flow its

sfz


Allegro agitato
ff
p
cresc. sempre
mf
bar - riers.
E - ner - gy and po - tent im - pulse,
44
ff
sffz
sffz
p
mf
f
Stress of life and greed of ri - ches
Will o'er - whelm your fee - ble guar - dians
f
With their flood of hu - man toil.
poco meno mosso e sostenuto
ff
ff
Stron - ger na - tures must protect you,
Su - rer hands must guide the helm.
ff
f
ff

(Burton rises and sings with ever increasing emotion and vehemence.)

animato

f

You must trust in us — to guard you We who come with honest purpose Here, to

45

ff > f

bring out of this tur-moil, Las - ting peace and no - bler jus - tice,

Bet-ter planned for — migh - tier pro - gress.

ff appassionato

ff — *mf*

Oh! have faith in me Cho - ni - ta. Ah! that

ff

sffz

(At the name Chonita, the figure in the grove makes a sudden movement as if to rush at Burton, but stops. Chonita sees it, and starts excitedly, but immediately recovers her calmness. Burton observes nothing and continues passionately.)

46

name so thrills my veins,

mf

Cour - sing fire - like through my be - ing,

f

cresc.

f

(Chonita tries vainly to check Burton.)

mf

Shed - ding fra - grance of fair - est flow - ers,

f

mf

f

ff

Thril - ling sweet - ness of the jas - mine.

ff

47

animato

ff *fff* *f*

meno mosso *mf* *f*

Ah! Cho-ni - ta, love o'er- powers me.

mf *f*

Hear me kin - dly, you must hear me,

mf *f*

I would be your one pro - tec - tor,

mf *f*

mf *ff*

I would be your soul's one shel - ter.

mf *f*

ff *ritard.* *a tempo* *mf*

You to me are all I live for,

ritard. *a tempo*

ff *f* *mf*

f *ritard.*

Land, home, loved ones,

ritard.

48

ff *a tempo stringendo*

all in one.

sffz *f* *cresc.* *ff* *f*

(*Burton siezes Chonita's hand, as if to embrace her. She repulses him with dignity.*)

CHONITA

meno mosso *ff* *f*

No! Se - ñor! Your plea is hope - less.

ff *meno mosso* *f* *sfz*

Moderato e sostenuto

mf

Tis vain to ask for love I have not. Mine is

p

(Chonita rises, as if to go. Burton approaches her again.)

Andante sostenuto

gi - ven.

mf *espress.* *accel.*

BURTON *f* *animato molto* Allegro *ff*

You love a - no - ther. No! you

sfz *sfz* *cresc. e string.* *sfz* *sffz*

mf *molto appassionato*

can-not, Se - ño - ri - ta. When you know the depth of

49

f *mf*

my love, When you feel its ar - dent

f *mf*

f *ff*

rap - ture, You must yield be-

ff

Allegro molto

f

fore its pas - sion. Vain - ly you shall strive a -

sffz

(Chonita gradually withdraws towards the house, (right) and Burton follows in passionate appeal.)

ff

gainst it. Ah! Cho -

sfz *f* *sffz*

Presto e strepitoso

fff

ni - ta, dear - est, hear

50

ff

(Burton tries again to seize Chonita's hand, but she turns with a little cry and runs into the house, leaving him bewildered and trembling with passion.)

me.

fff

fff

dimin.

SCENE VIII. *TOMASA, BURTON*

Moderato ♩ = ♩

TOMASA *(heedless of Burton.)*

(Burton is recalled to self-control by the voice of Tomasa, as she comes from the house (rear) and goes to remove the cups, etc.)

mf

On-ly sor-row for us

sfz

p

al - ways! Dan-ger here on e - v'ry side!

sfz *p* *pp*

(with a gesture of despair.)

mf

If Se - ñor Ber - nal finds this lo - ver! Well! As

sfz > *p* *pp*

Largamente

f *mf*

e - ver, love brings life and death.

mf *f* *mf* *p*

(Burton turns back and watches Tomasa absentmindedly. As Tomasa turns to go with the tray she catches a glimpse of the dark figure in the grove, and with a cry she drops the tray. Then she tries hurriedly to recover the fragments.)

51

poco a poco piu mosso — *cresc.*

TOMASA *ff* *(she drops tray.)* *(fumbling excitedly among the fragments.)*

Por Di-os! *mf* On-ly

BURTON *f* *mf*

Allegro To - ma- sa! What in the De-vil's names the matter?

ff *col voce* *Tempo giusto* *sfz>p*

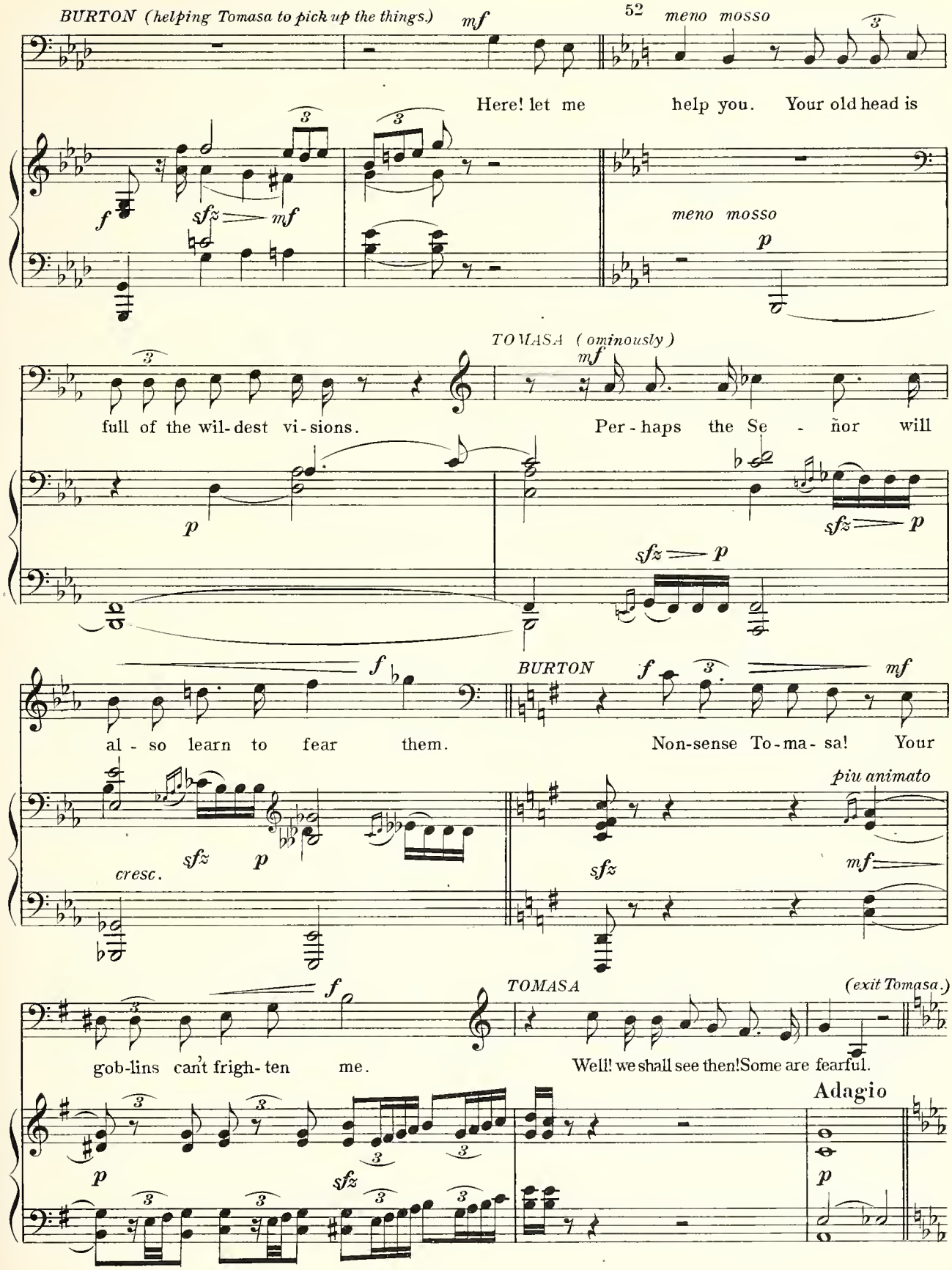
one of my fear-ful twin-ges Some-times they twitch and grip me so; And I

sfz — p *sfz > p*

crescendo

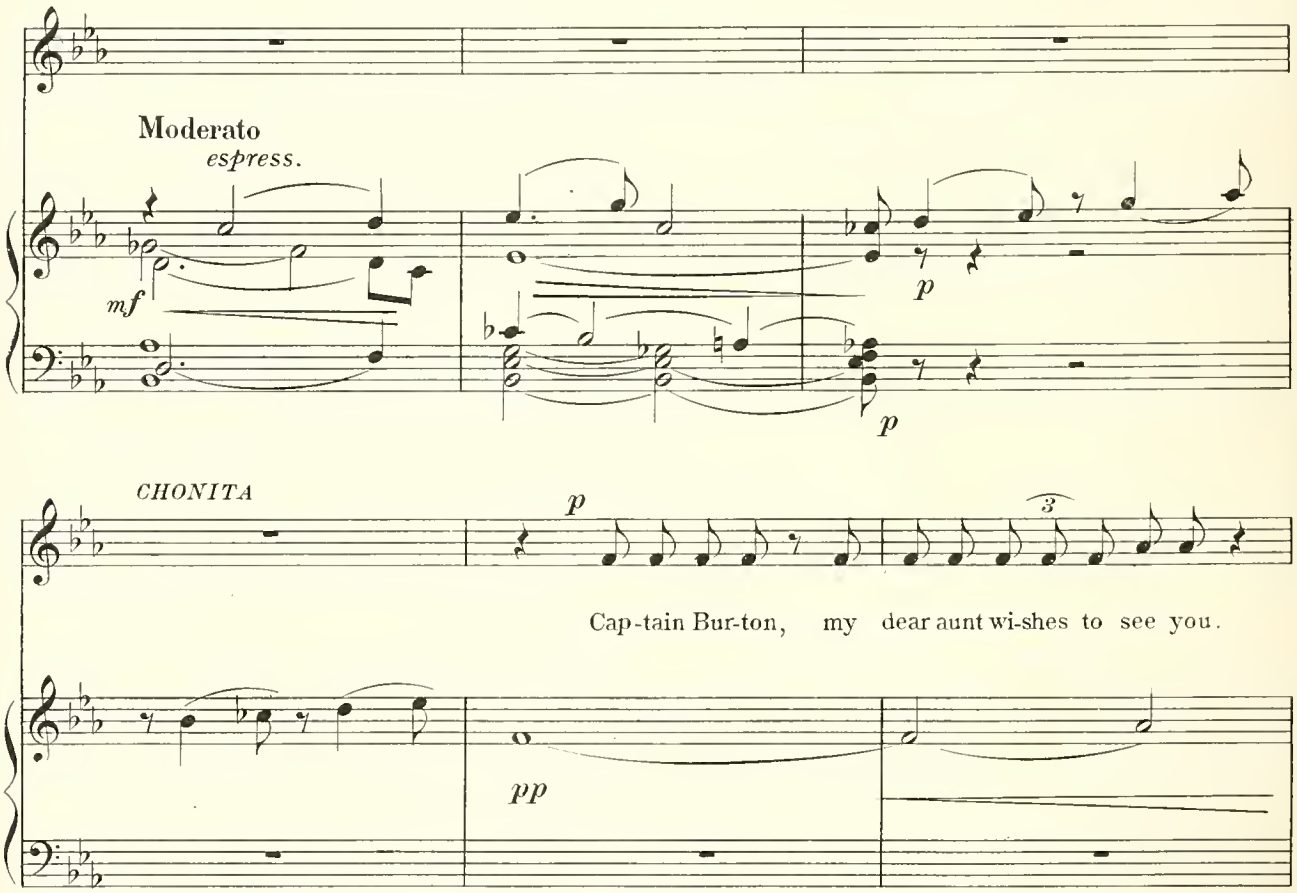
see the queer-est shapes and sights. My poor bo-dy aches and smarts with the thought of them

sfz > p *sfz > p* *crescendo*

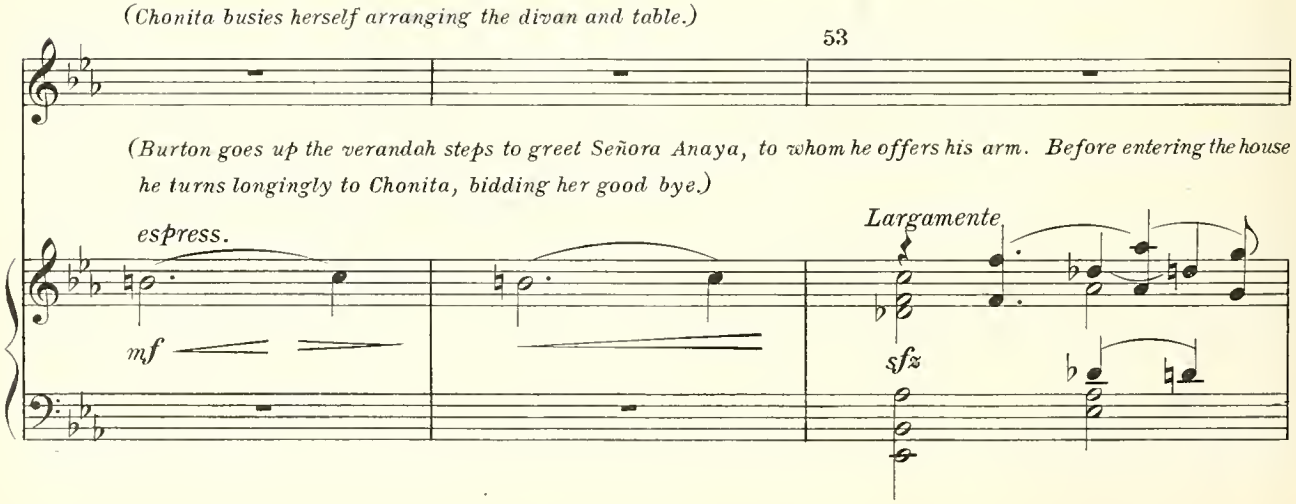

BURTON (helping Tomasa to pick up the things.)
mf
52
meno mosso
Here! let me help you. Your old head is
f
sfz
mf
meno mosso
p
TOMASA (ominously)
mf
full of the wil-dest vi-sions. Per-haps the Se - ñor will
p
sfz
p
sfz
p
f
BURTON
f
mf
al-so learn to fear them. Non-sense To-ma-sa! Your
sfz
p
cresc.
sfz
piu animato
mf
f
TOMASA
(exit Tomasa.)
gob-lins can't frigh-ten me. Well! we shall see then! Some are fearful.
Adagio
p
sfz
p

SCENE IX. *CHONITA, BURTON, SEÑORA ANAYA, MARIANNA*

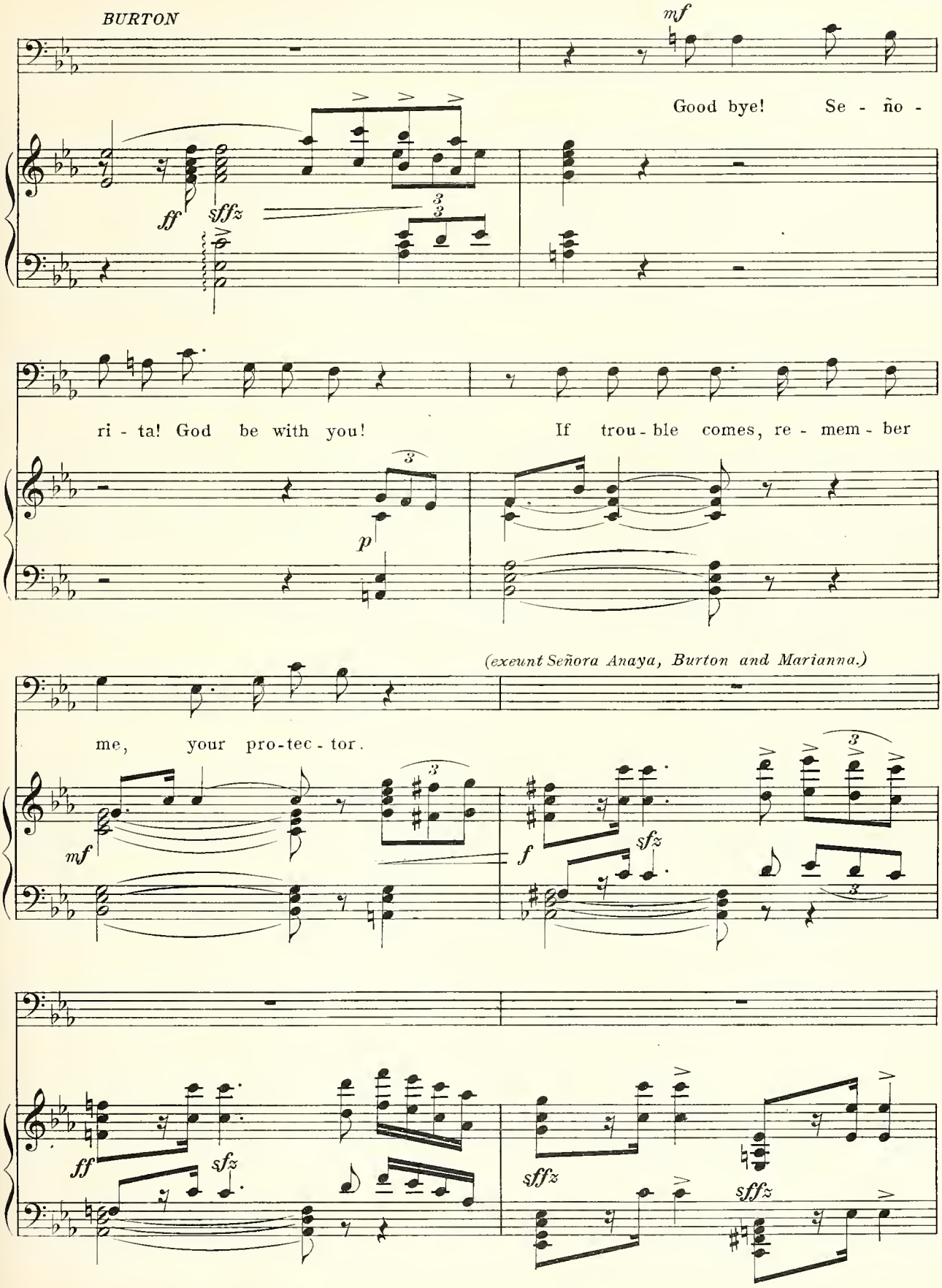
(Chonita and Marianna appear on the verandah, (upper right) coming from the house with Señora Anaya, a feeble old lady, who leans upon them for support. Chonita leaves them and comes forward to the fountain, addressing Burton.)



(Chonita busies herself arranging the divan and table.)



(Burton goes up the verandah steps to greet Señora Anaya, to whom he offers his arm. Before entering the house he turns longingly to Chonita, bidding her good bye.)


BURTON
mf
Good bye! Se - ño -
ff
sffz
ri - ta! God be with you!
If trou - ble comes, re - mem - ber
p
(exeunt Señora Anaya, Burton and Marianna.)
me, your pro-tec - tor.
mf
f
sfz
ff
sfz
sffz
sffz

SCENE X. *CHONITA, BERNAL*

Chonita continues a moment at the divan, then runs cautiously on tip-toe to the verandah and closes the door through which the others disappeared. After listening a moment she goes quickly to the edge of the olive grove, (upper left) peers among the trees and then calls softly.

54

ff *ritardando* *sffz* *mf*

CHONITA *pp* *p* BERNAL *mf*

ad lib. Ber - nal! Ber - nal! Cho - ni - ta!

col voce *(Bernal comes from among the trees)*

(They embrace passionately.)

55 *Appassionato*

f *ff*

CHONITA (tenderly.)

p

Ah! Ber - nal,

why did you come by day? You might be

mf

p

ta - ken, and shot as a spy.

f

mf *sfz* *mf* *accel.*

56 Allegro con fuoco

BERNAL (drawing back coldly, with ever increasing anger, he throws off his cape and appears in Mexican Officer's uniform.)

f

Yes! per - haps by the lo - ving Grin - go. Ha!

sfz *mf* *f* *f*

ff *mf* *f*

and why is he here? What have

sfz *sfz* *mf* *f*

(They come forward. (left) Bernal seizes Chonita's wrist with threatening gesture.)

you to do with these cur - sed dogs? What

sfz

is he to you?

f *sfz*

57 *meno mosso*

And he dares to call you, my Cho - ni - ta,

p

animato

to call you by that dear name:

p *sffz*

f

and you lis - ten

sfz *sffz*

and do not spurn him; while I must hide a -

sffz *sffz*

ff

far.

meno mosso

mf

Per - haps you be - gin to love him,

sffz *f* *mf*

now that I am gone. Eh! You must have some one near. You're

wea-ry of wai-ting a-lone. Ha! CHONITA Stop! Ber-nal, foo-lish

Allegro grazioso

boy. You saw me, how I left him and

espress.

58

fled from his o-dious woo-ing. Love him! No! I

hate the Grin - go; but hear him I must.

BERNAL *ff*

You

sfz *f*

must! and why? Is it not e- nough that

mf

sfz *mf*

59 CHONITA *meno mosso* *p*

f

I am here? On-ly pause and think how it is, Ber-nal.

f *p*

(They walk to and fro, Bernal gradually becoming calmer. Burton, on horseback, passes by beyond the hedge and disappears. As he passes, Chonita and Bernal withdraw among the trees.)

You know we are left here a - lone. Who will pro - tect us from the

mf *p*

thie - ving rab - ble? You can - not, since you must

mf

hide a - way. Con - si - der the truth as it

mf *mf*

f 60 *p*

is, Ber - nal. This hate-ful stran - ger of - fered his aid.

f *p*

It was all that was left us. How could we re - fuse him?

mf *f*

But now it is o - ver. They all must pe - rish.

più animato

sfz *mf* *sfz* *mf*

ff

For you will drive them in - to the sea.

ff *sffz* *f*

Allegro con molto fuoco

BERNAL

Pe - rish in - deed they shall and soon; and

sfz *sfz* *sfz*

ff

this one of all shall be my spe - cial sa - cri -

f *sfz* *sffz*

61

f

fice. Him I will choose from the herd of beasts

ff *mf* *p*

poco a poco cresc.

that de-file the Mis - sion yon - der, Slay him u - pon the al - tar there, in

mf *poco a poco cresc.* *p* *f* *mf*

an - cient Az - tec man - ner; Li - ving heart torn from

f *mf* *f*

ff *f*

blee - ding breast. My sins a - toned, my

ff — *f* *f*

ri - val slain. Ven - geance sub -

ff *ff*

fff (*He laughs wildly*)

lime. Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha!

f *stringendo*

62 CHONITA

ff *f* *mf* *meno mosso*

Ber - nal! How fright - ful! Stop! Think! There is no ri - val.

BERNAL

Ha!

sffz — *f* *sfz* *meno mosso* *p*

(She leads him to the arbor seat, and sits down.)
(Bernal remains standing before her.)

dolce Adagio

You a-lone I love.

pp molto espress.

BERNAL
animato *mf* *p*

Cho-ni-ta, lis-ten! To -

animato *pp* *mf* *p*

63 Allegro agitato *poco a poco cresc.*

night, at mid-night we come from the hills to at - tack them there at the Mis - sion.

poco a poco cresc.

f

We are strong. Ma-ny have joined us. We are stron-ger than they.

f

You know of the In - di - an mai - den, cru - el - ly killed by their sol - diers.

f

mf

Her peo-ple will lend their aid, and fear - ful will be their ven - geance.

f

mf

f

With si - lent step, from the sha - dows, like wolves they will steal u - pon them.

mf

sfz

ff

f

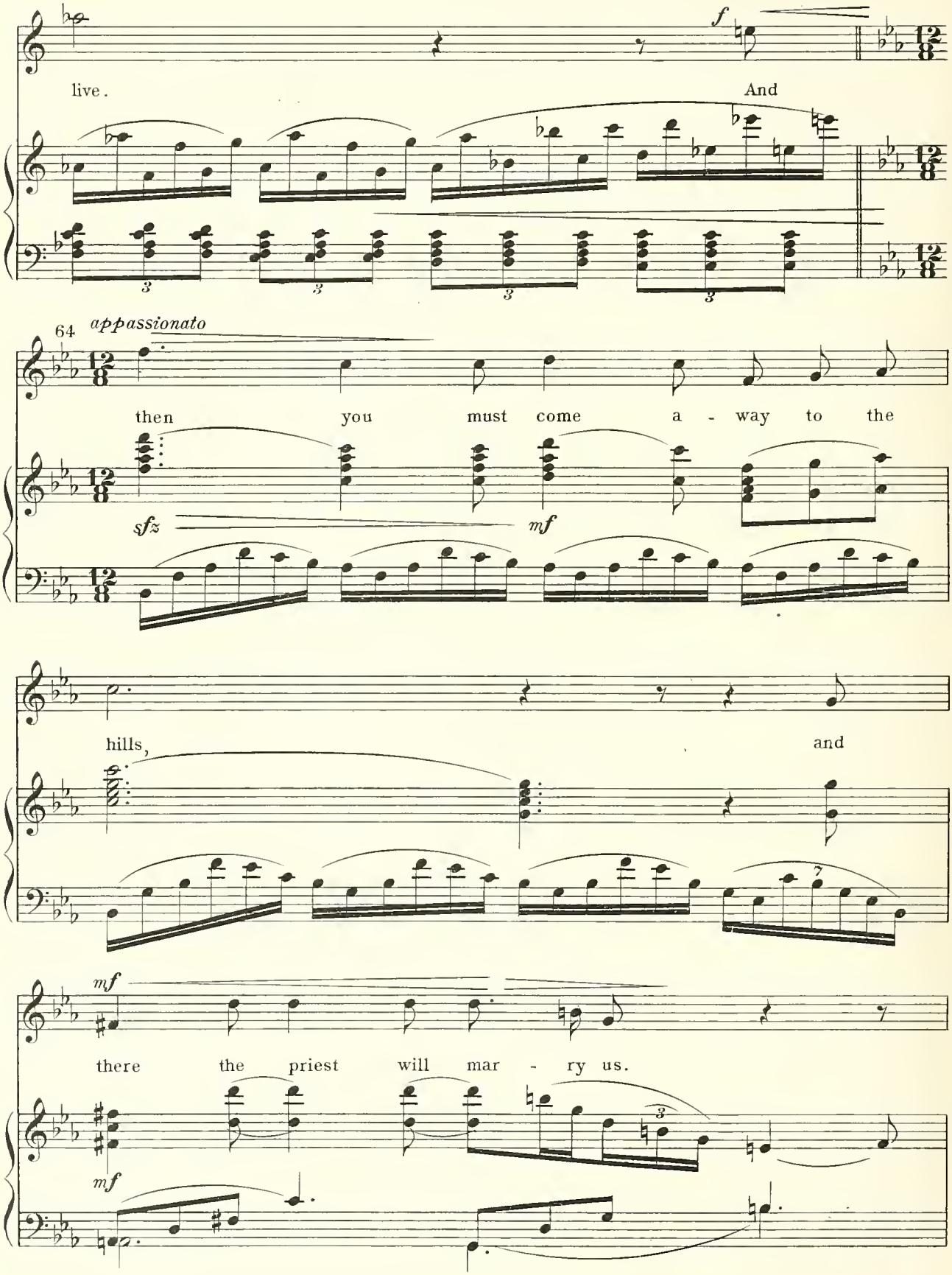
To - mor - row none will be left a -

sfz

sffz

mf

sffz


f
live.
And
64
appassionato
then you must come a - way to the
sfz
mf
hills,
and
mf
there the priest will mar - ry us.
mf

Andante con moto

p *riten.* CHONITA

To-mor-row dear - est! Ah! Ber - nal, be-

65

p *riten.* *mf*

(*Chonita draws Bernal tenderly down beside her.*)

lo - ved! You a - lone can

know how strong - ly you tempt me,

p

fee - ling, as I do, the long - ing of love.

3

mf *p*

But here there is du - ty. How can I leave my help-less guar-dian, she who has

mf *p*

mf BERNAL

lo - ving - ly gi - ven me shel - ter; now that her weak - ness needs my care? She

pp

66 *(The dusk gradually deepens, and the moon rises, casting soft shadows.)*

CHONITA *p*

too shall go. There in the hills we will find safe re - treat. I

p *mf* *p*

BERNAL *mf*

fear for her the dan - g'rous trail: so gen - tle, old and frail is she. Your

ten - der care will smooth the way. I know it can be.

mf

Oh, come! Al - rea - dy I have wai-ted too long. I can-not do

mf *p*

f *p*

meno mosso *f*
espressivo molto

more. You too will die with wai-ting and lon - ging.

f *p* *f* *p* *f*

f

sostenuto ed espressivo molto
CHONITA *mp*

Is it not true, love? Long, how long, be-lo - ved, How

dolce ed espress.

f 67 *mp*

poco meno mosso e sostenuto

end - less the hours of your ab - sence!

List - less I lie here

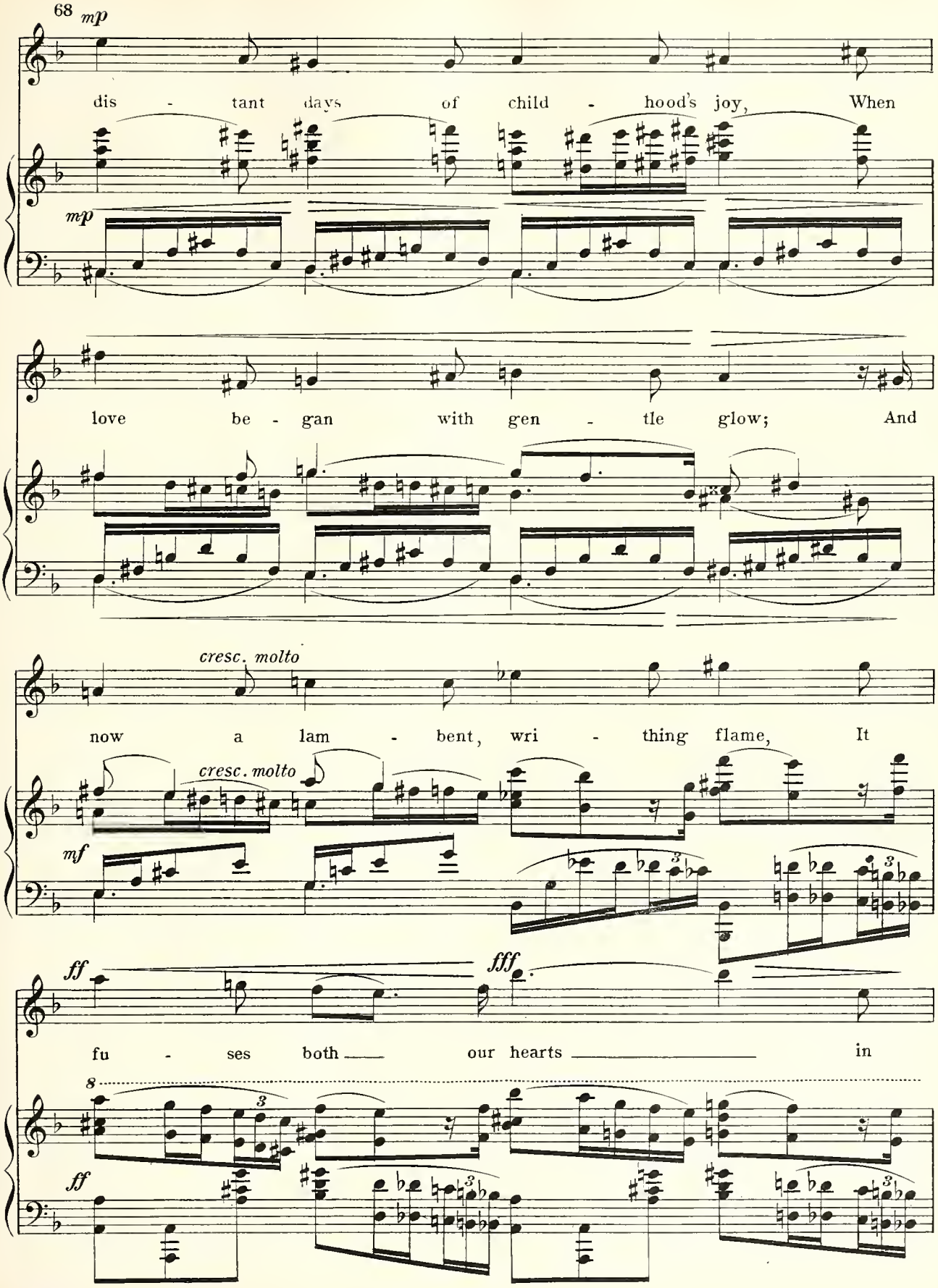
drea - ming of you.

p

f

Thin - king of home and our first de - lights; In

f


68
mp
dis - tant days of child - hood's joy, When
mp
love be - gan with gen - tle glow; And
cresc. molto
now a lam - bent, wri - thing flame, It
cresc. molto
mf
ff
fff
fu - ses both our hearts in
8
ff

ff *molto rit.* *mf* *p*

one. Ah!

fff molto dim. *molto ritard.* *p*

69 *a tempo*

Ber - nal! sweet were those days; Sim-ple and sweet with-out trou- ble or pain.

a tempo *dolce*

mf

Gol - den days in sun - ny fields,

Where 'mid the ruins of an - cient al - tars,

p *f*

Vow - ing faith and love e - ter - nal,

p *f*

poco rit.

Hand in hand we wan - dered bliss - ful, Thin - king thus to roam for

a tempo

e - ver.

ritard.

Moderato con moto

BERNAL *mf*

70 Ah! Cho - ni - ta, my be - lo - ved, How those days, now

a tempo *mf*

dis - tant, fa - ding, Glow with the beauty of evening sun, U - pon the ro - sy

poco rit. *a tempo*

f *pp* *mf*

hills. Ah! Why was I led a - way by dreams

f *pp* *mf*

rit.

In the mor - ning bril - liance of youth - ful hope.

rit.

71 *mf* *f*

Glit-ter-ing paths to gol-den realms I trod with hot de-sire.

a tempo *mf* *f*

p

Lured by this new land of pro-mise, I for-sook our pa-ra-dise;

p *cresc.* *rit.*

mf

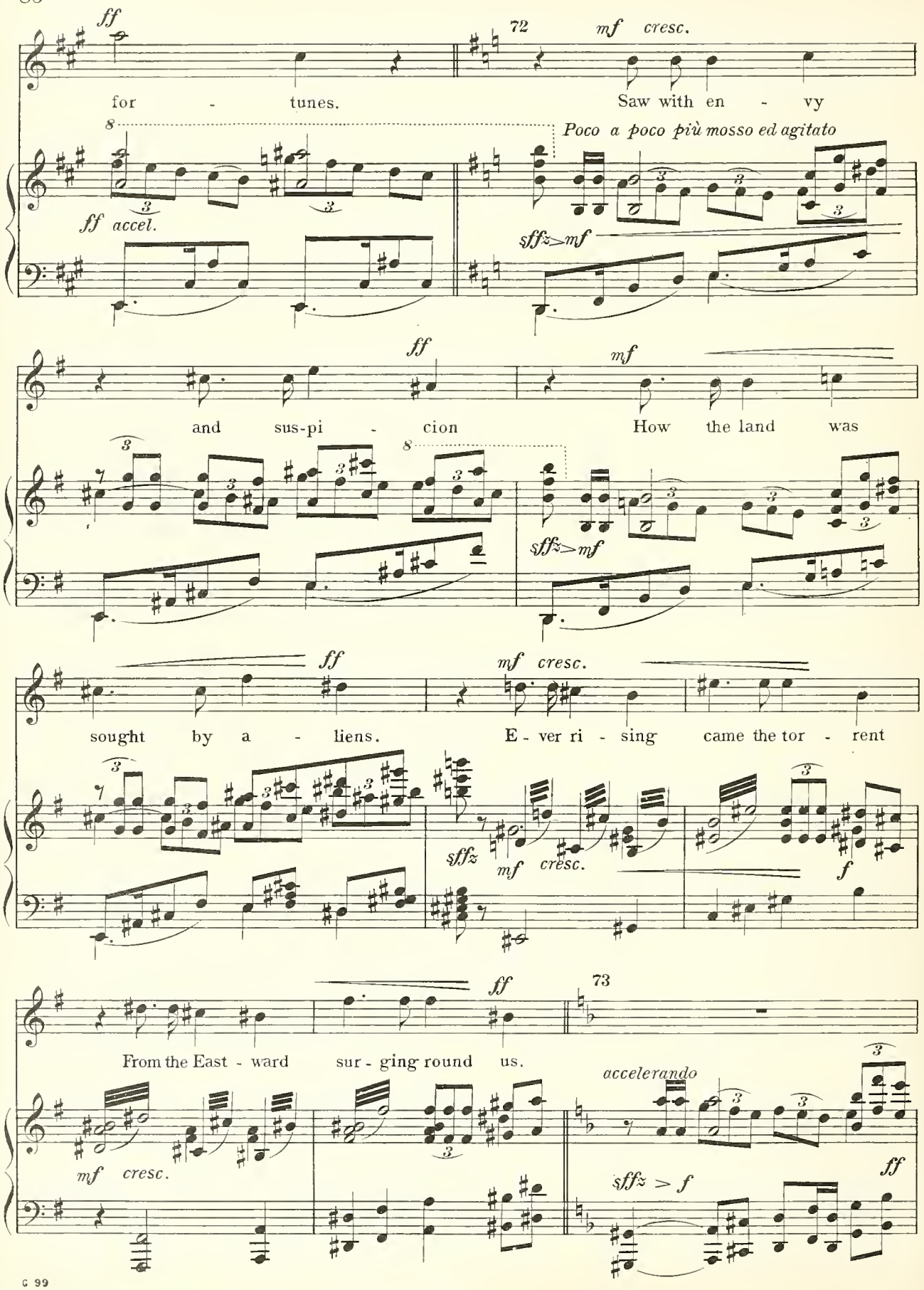
And here in peace and plen-ty, Found I pro-mise of ful-

a tempo *mf* *p* *cresc.*

f

fil-ment; Gloa-ted o'er my grow-ing

mf *p* *f cresc.*


ff
72
mf cresc.
for - tunes.
Saw with en - vy
Poco a poco più mosso ed agitato
ff accel.
sffz > mf
ff
mf
and sus-pi - cion
How the land was
sffz > mf
ff
mf cresc.
sought by a - liens.
E - ver ri - sing came the tor - rent
sffz
mf cresc.
f
ff
73
From the East - ward sur - ging round us.
accelerando
mf cresc.
sffz > f
ff

f *cresc.*

Now for land and life we strug-gle,

mf *cresc.*

più largamente

ff

ff

Strong in hope, with deep as-su - rance, That our cause is

sffz

mf *cresc.*

sffz

f

based in jus - tice. Heaven will aid us 'gainst u - sur - pers,

74

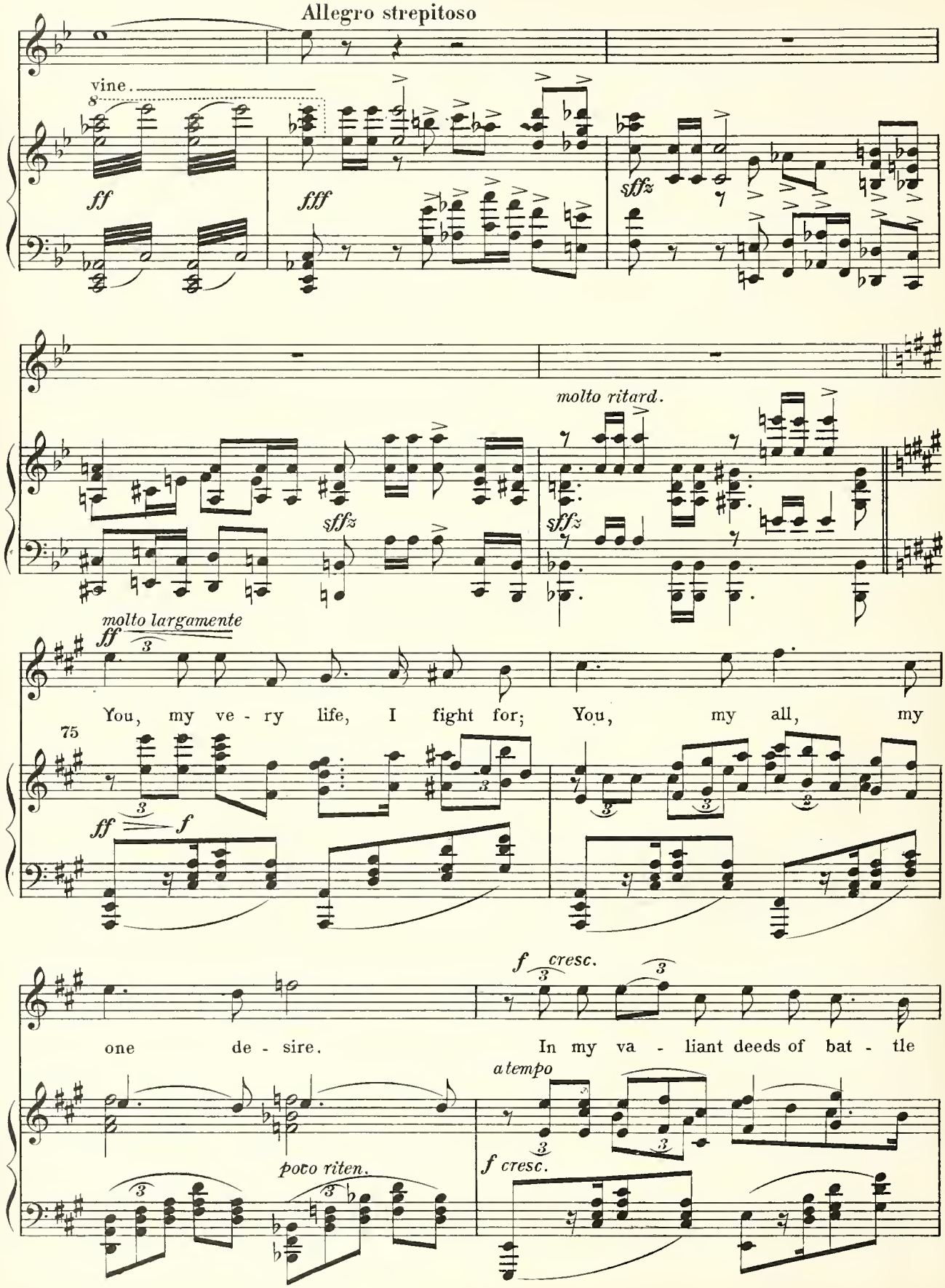
sfz *f* *cresc.*

f

ff

Love will bring us strength di -

sfz


Allegro strepitoso
vine.
ff
fff
sffz
molto ritard.
molto largamente
You, my ve - ry life, I fight for; You, my all, my
75
ff
f
one de - sire.
f cresc.
In my va - liant deeds of bat - tle
a tempo
poco riten.
f cresc.

You shall learn my love's great po - wer; In the ut - ter

Poco a Poco più animato

ff *fff*

ruin and ha - voc, That will de - va - state our foes, Like the fla - shing

sffz *sffz* *f* *ff* *sffz*

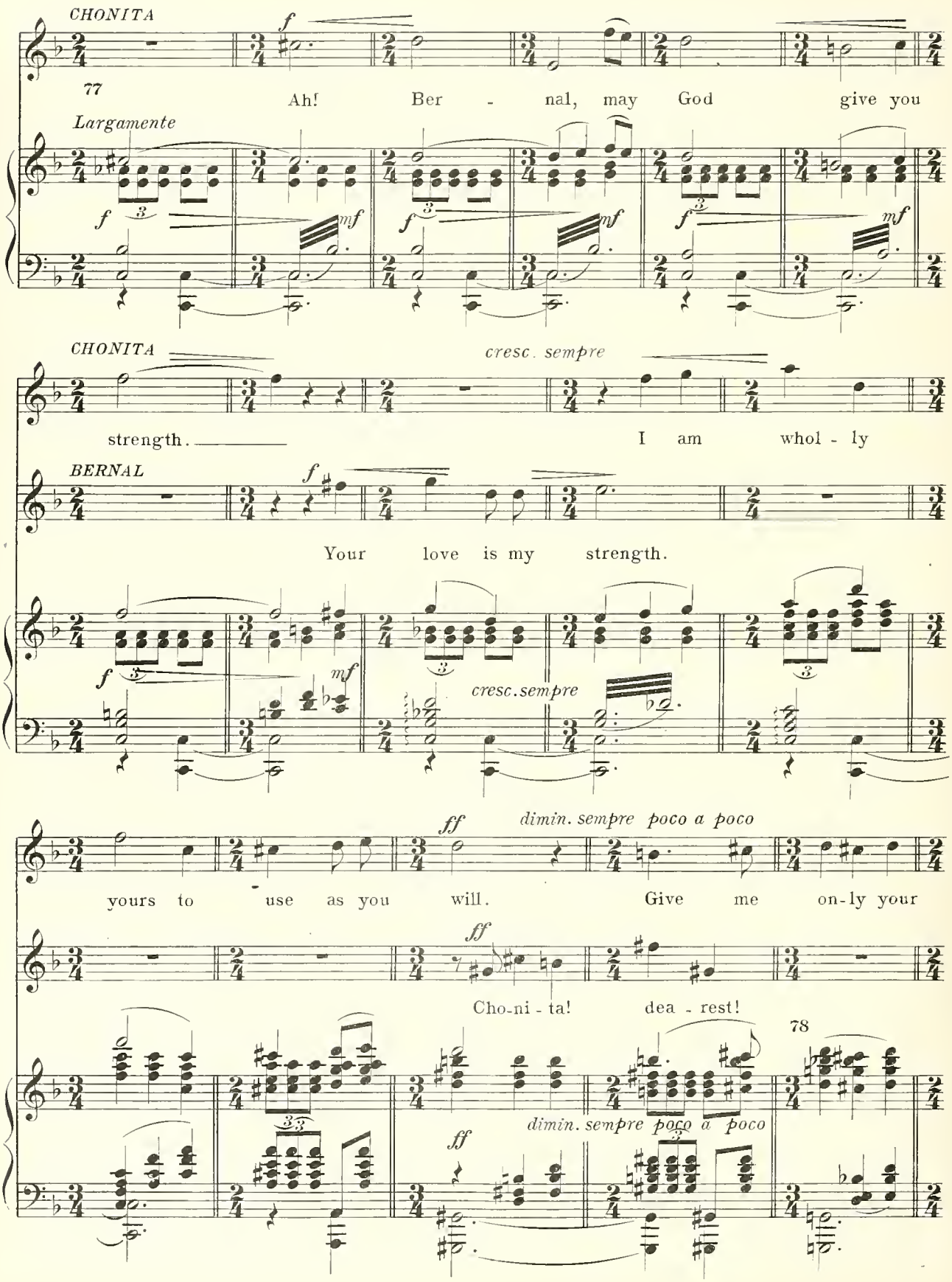
Presto

sword of God.

76

sffz *sffz* *sffz* *sffz* *sffz*

sffz *ff* *f* *ritard.*


CHONITA
77
Ah! Ber - nal, may God give you
Largamente
CHONITA
cresc. sempre
strength. I am whol - ly
BERNAL
Your love is my strength.
cresc. sempre
ff
dimin. sempre poco a poco
yours to use as you will. Give me on-ly your
ff
Cho-ni - ta! dea - rest!
78
dimin. sempre poco a poco
ff

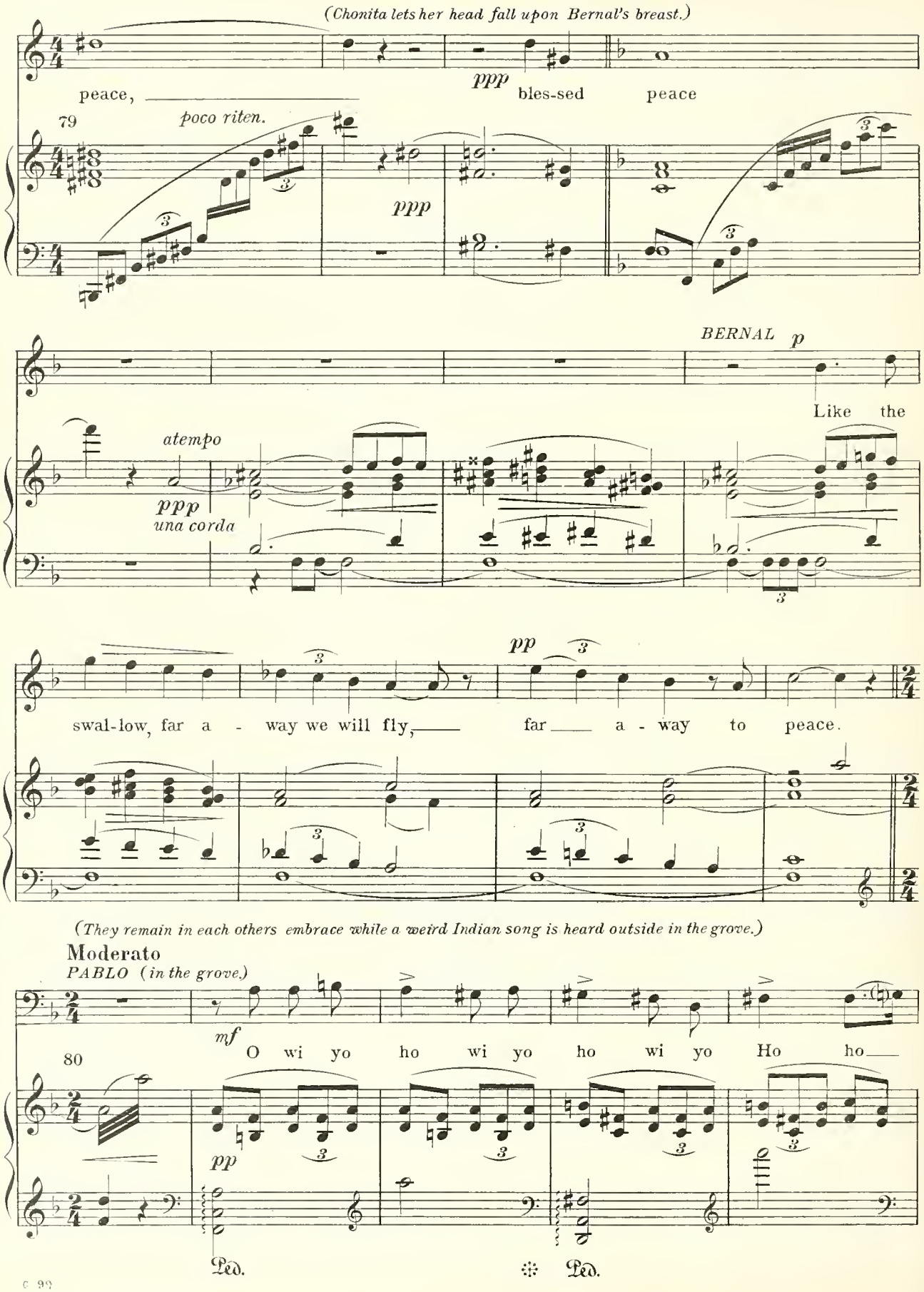
con - stant love. Life holds no - thing else for my

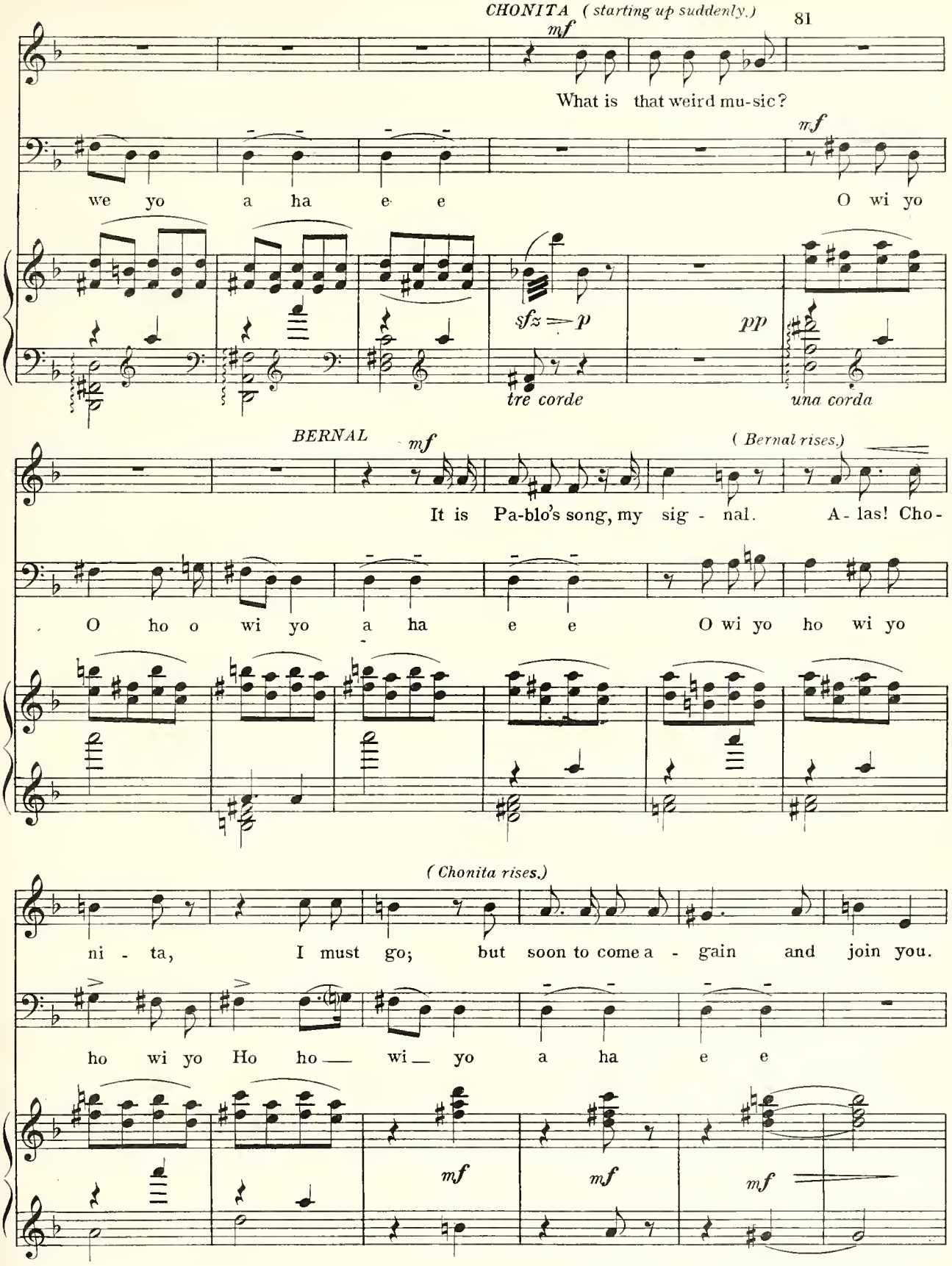
lon - ging. I will fol - low

Love will e - ver lead us on.

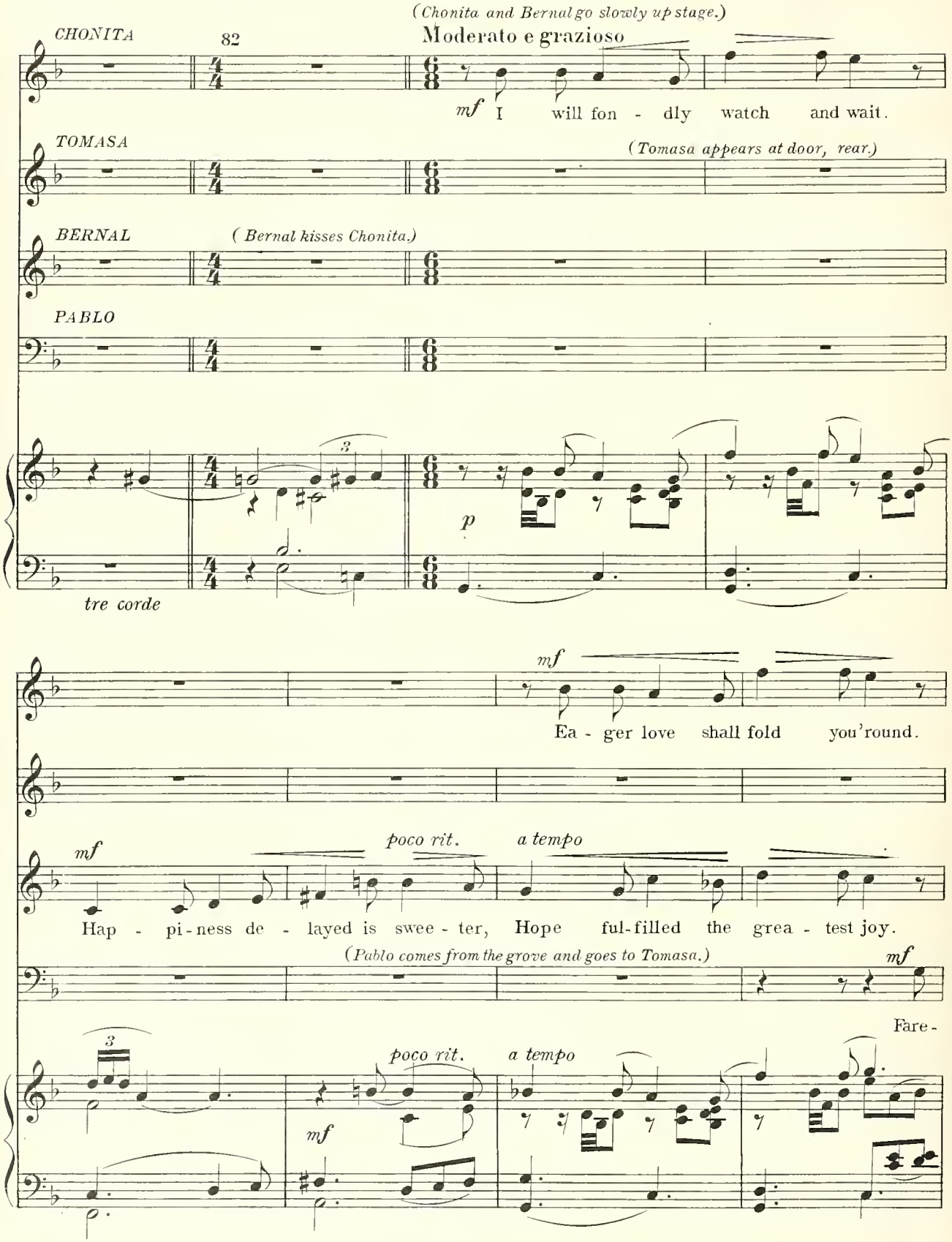
Adagio

now as e - ver. God give us


(Chonita lets her head fall upon Bernal's breast.)
peace,
ppp
bles-sed peace
79
poco riten.
ppp
BERNAL
p
Like the
atempo
ppp
una corda
pp
swal-low, far a - way we will fly, far a - way to peace.
(They remain in each others embrace while a weird Indian song is heard outside in the grove.)
Moderato
PABLO (in the grove.)
mf
O wi yo ho wi yo ho wi yo Ho ho
80
pp
Ped.
Ped.


CHONITA (starting up suddenly.)
81
mf
What is that weird mu-sic?
we yo a ha e e
mf
O wi yo
sfz p
pp
tre corde
una corda
BERNAL
mf
(Bernal rises.)
It is Pa-blo's song, my sig - nal. A - las! Cho-
O ho o wi yo a ha e e
O wi yo ho wi yo
(Chonita rises.)
ni - ta, I must go; but soon to come a - gain and join you.
ho wi yo Ho ho wi yo a ha e e
mf
mf
mf

SCENE XI. *CHONITA, BERNAL, TOMASA, PABLO*



mf *f*

Fare - well!

(Tomasa places her hand on Pablo's head in benediction.)

f

mf Brave — son, fare - well!

f

Be - lo - ved, fare - well!

f

well, dea - rest mo - ther, fare - well!

cresc. *f*

p *(Chonita and Bernal disappear in the grove.)* *p*

Fare - well! till

p *p*

Go forth, dear son, — with fear - less

p

p *p*

Fare - well!

83

p *pp*

mor - - ning light. Fare - well!

(Tomasa remains, looking longingly after Pablo.) (Tomasa goes to the border of the grove.)

spi - rit Fare - well!

p

Till the joy- ous dawn of love's new day, fare - well!

(Pablo goes slowly into the grove.)

Dea - rest mo - ther. Fare -

pp (Chonita reappears from the grove, and rests her head on Tomasa's shoulder as if in tears.)

pp

pp

pp

well!

(Curtain.)

pp *dimin.* *ppppp*

End of Act I

Act II

Interior of a Mission church. The floor of the choir, raised the heigth of three steps above the main floor, extends more than half way down stage. At rear is a large altar, on the right of which stands a broken statue of the Holy Virgin upon a high pedestal, about the base of which are scattered fragments of the statue. At left of altar is a large candelabrum, also broken. The chancel rail is broken in several places. At right, up stage, an arched doorway leads through a short, dark passage, to a brilliant, sunlit garden, from which the light streams into the dim interior. At left, up stage, is a confessional, against the wall; down stage a large entrance door, through which, when open, is a vista of fertile valley and mountains. Strewn about in confusion are soldiers' accoutrements, blankets, etc. As the curtain rises, two groups of soldiers are discovered, right and left. Those at right, on the choir floor, are sitting on boxes and broken furniture, cleaning weapons and accoutrements; those left, down stage, are playing cards. On a rough couch, right, against the wall, near the group, lies a soldier with bandaged head.

Allegro con spirito. Tempo di marcia

f

sffz

fff > *f*

sffz

fff > *f*

sffz

sffz

f cresc

sffz

fff

SCENE I. *CORP. TOM FLYNN, LITTLE JACK and CHORUS*

(The curtain rises. Corp. Tom enters from door (right) and advances to centre.)

ff *f* *ff* *riten.* *f*

CORP. TOM

f *ff* *f*

Com-rades, Com-rades, what song can cheer, When you are far from your
Sweet-heart, Sweet-heart, will you be mine, When I come home from the

a tempo *f* *sfz*

ff

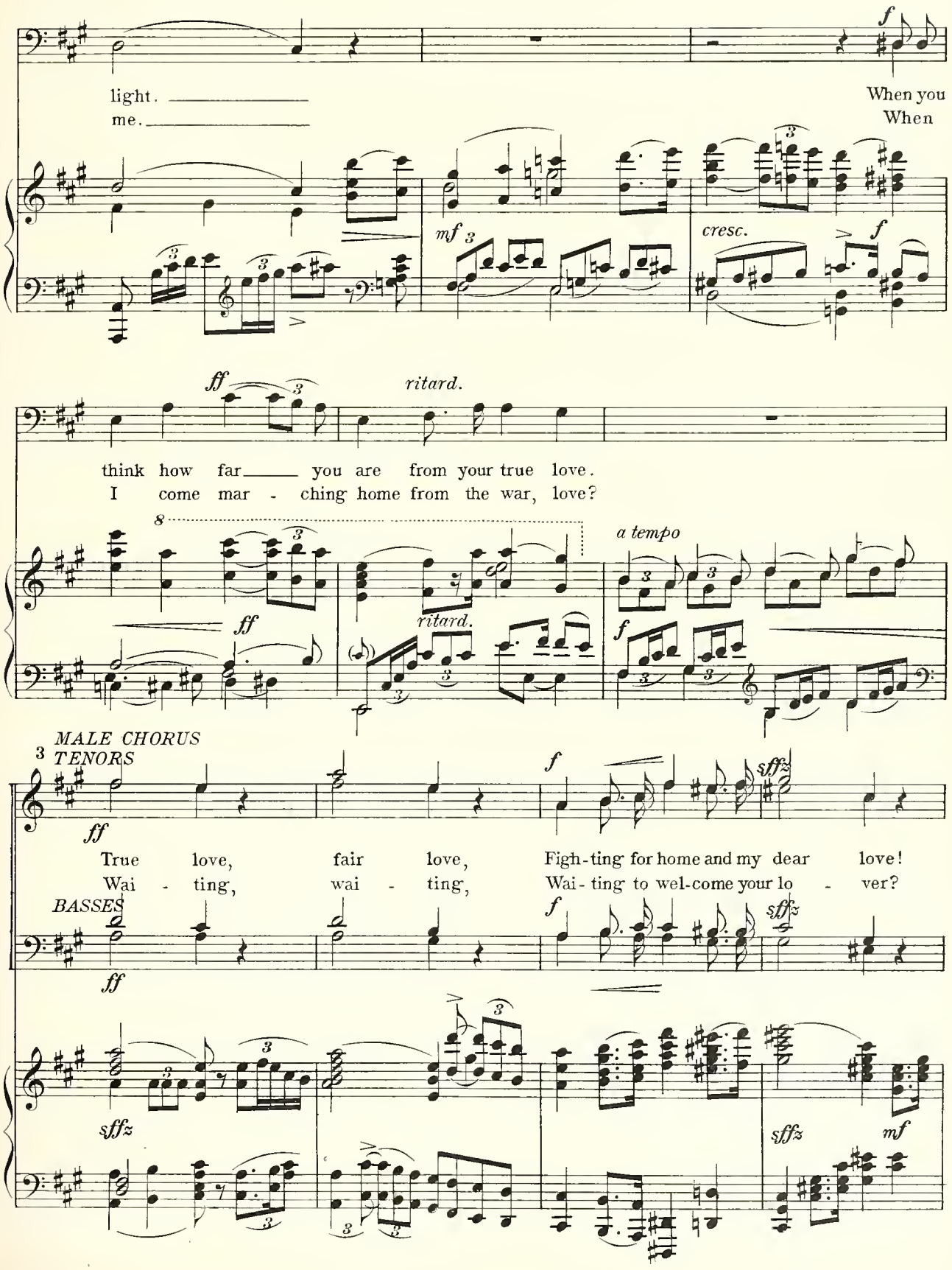
true, love? You
war, love?

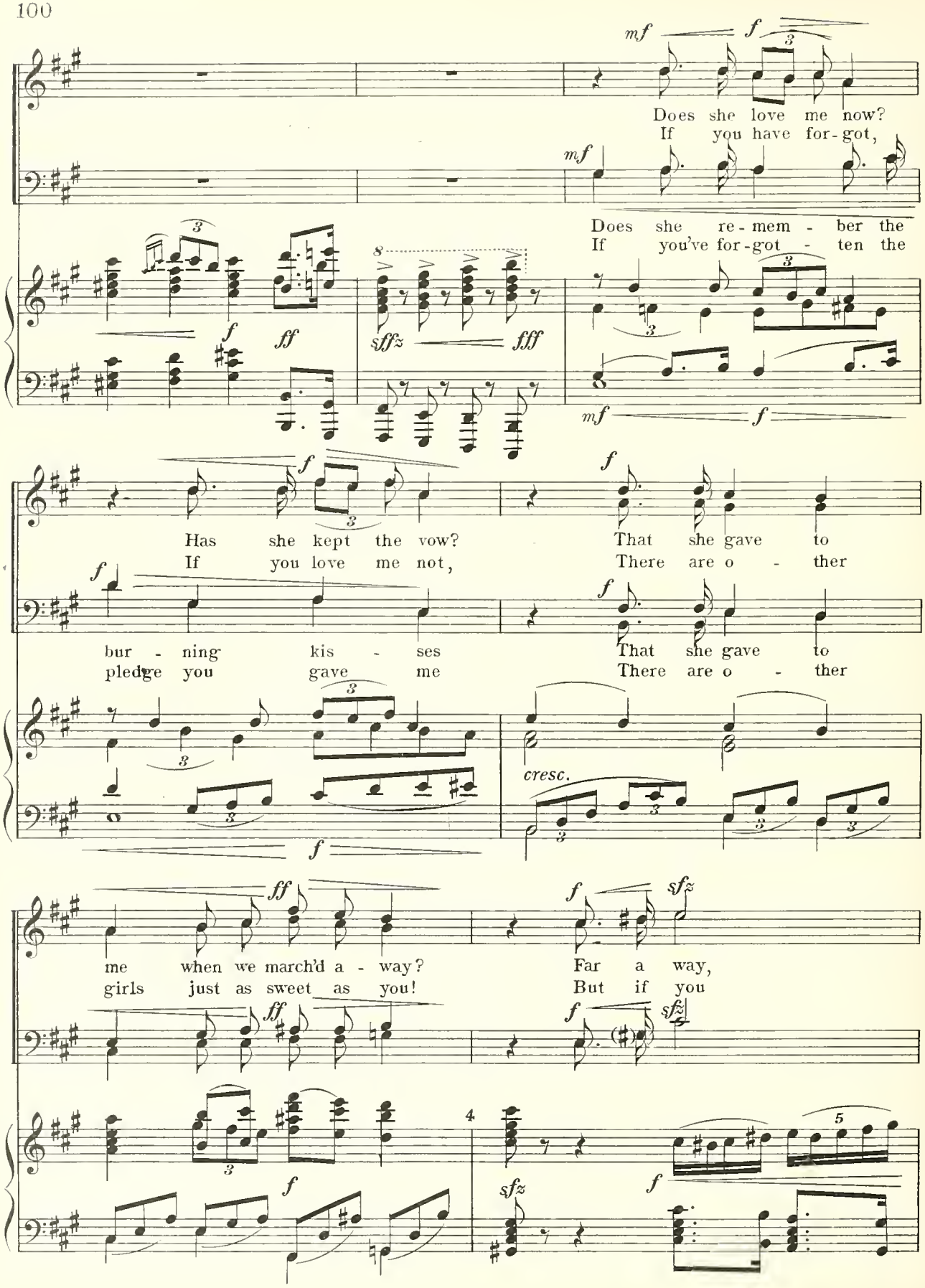
ff *mf* *f* *ff* *fff*

2 *mf cantabile*

may win a fight, but your heart is not
Love, will you be wai-ting faith-ful to

mf cantabile


light.
me.
When you
When
mf
cresc.
f
ff
ritard.
think how far you are from your true love.
I come mar - ching home from the war, love?
a tempo
MALE CHORUS
TENORS
True love, fair love, Figh-ting for home and my dear love!
Wai - ting, wai - ting, Wai- ting to wel-come your lo - ver?
BASSES
sffz
mf


mf
f
Does she love me now?
If you have for-got,
mf
Does she re-mem - ber the
If you've for-got - ten the
f
ff
sffz
fff
mf
f
f
Has she kept the vow?
If you love me not,
That she gave to
There are o - ther
f
f
bur - ning kis - ses
pledge you gave me
That she gave to
There are o - ther
f
cresc.
ff
me when we march'd a - way?
girls just as sweet as you!
Far a way,
But if you
ff
f
sfz
f
f
sfz
f

f *sfz* *f* *cresc. molto*

far a - way Far from my
have been true I will come

f *sfz* *f*

sfz *f* *sffz* *f*

fff

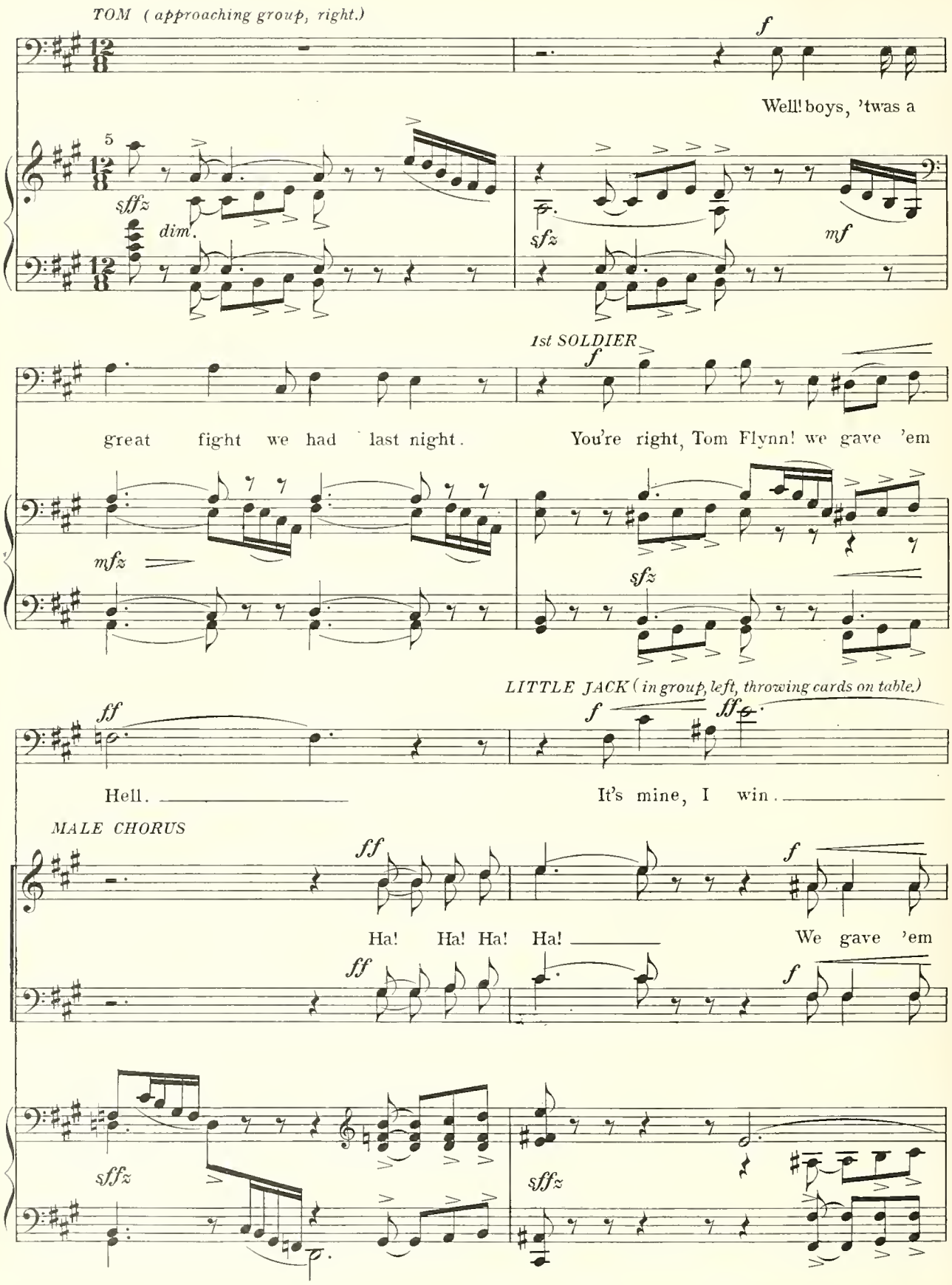
home and the arms of my fair love.
home when the long war is o - ver.

fff

fff *sffz*

1 2

ffff *sffz* *fff*


TOM (approaching group, right.)
f
Well! boys, 'twas a
5
sffz
dim.
sfz
mf
1st SOLDIER
f
great fight we had last night.
You're right, Tom Flynn! we gave 'em
mfz
sfz
LITTLE JACK (in group, left, throwing cards on table.)
ff
f
ff
Hell.
It's mine, I win.
MALE CHORUS
ff
f
Ha! Ha! Ha! Ha!
We gave 'em
ff
f
sffz
sffz

TOM (pointing to Jack.) *mf* — *Scherzando poco meno mosso*

Did ye see that ghost-ly In - dian de-vil

Hell.

dimin. e riten. — *poco meno mosso Scherzando*

mf — *p*

f — *ff* — JACK (angrily.)

chase lit - tle Jack 'round the gar - den? You lie, you I - rish

f — *animato* — *sfz* — *sffz* — *sfz*

TOM (going towards group, left.) *meno mosso e scherzando* *mf*

scare-crow. He just

f — *ff*

Ha! Ha! Ha! Ha!

f — *ff*

sffz — *sffz* — *sfz*

a tempo

poco riten. — *meno mosso* — *mf*

f

missed ye, Jack-ey me pret-ty boy, as ye flew the wall like a

2d SOLDIER

ff

hun-ter. Ha! Jack you're a live - ly jum-per

animato *f* *ff*

Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha!

f *ff*

f *sfz* *animato* *sffz* *fff* *f*

7

8va basso

TOM

mf

(Slapping the pistol in his belt.)

I fetchd him up with this, me son, and saved your pretty

poco meno mosso e scherzando

dim.e rit. *mf*

JACK (*Jumping up angrily as if to attack Tom.*)

animato (*The soldiers pull Jack down.*)

ff

curls. I say, you lie.

animato

f *sffz* *sffz*

2d SOLDIER *ff*

Stea - dy! Jack, keep cool!

sffz *sffz*

(*Jack struggles with them, but is overcome.*)

f *p* *f* *p*

Allegro moderato

8 TOM (*with mysterious mockery.*)

mf

When mid - night is dar - kest and

misterioso

sfz > *p* *pp*

wild winds rave, And the

mad co - yo - tes

howl; Then

p

ghosts stalk forth from the

pp

yaw - ning grave, And on

mur - de - rous er - rands

mf

9

prowl. And a voice like a

pp

ppp

p

una corda

dy - ing soul in pain Strikes the

3 5 3 5

heart with a ter - ror num - bing.

pp

cresc.

With a ghast ly scowl hear the

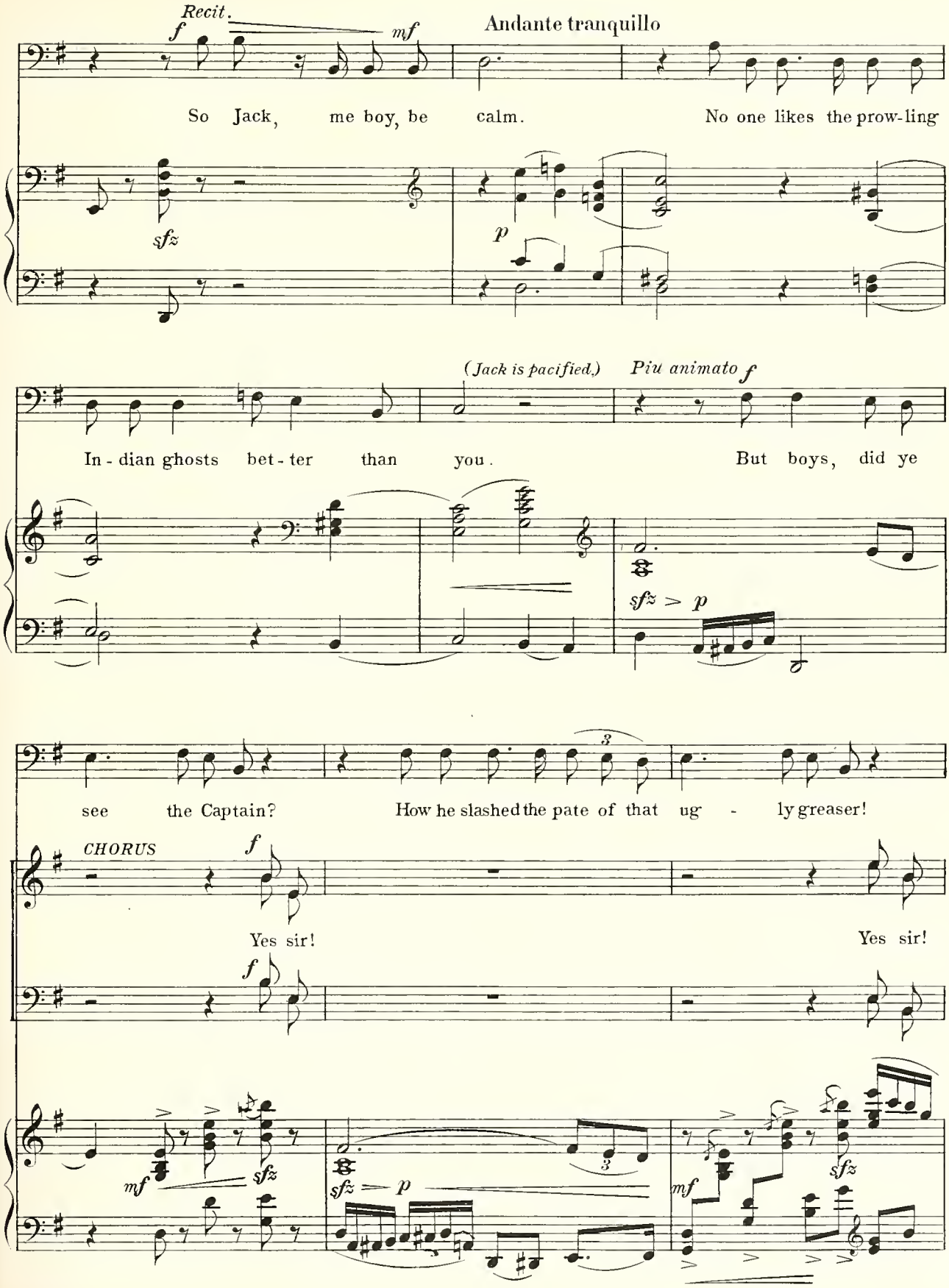
pp

gray ghosts howl, "Pre - pare, lost

f

soul! Death is com - ing."

f


Recit.
f
mf
Andante tranquillo
So Jack, me boy, be calm.
No one likes the prow-ling
sfz
p
(Jack is pacified.)
Piu animato
f
In-dian ghosts bet-ter than you.
But boys, did ye
sfz > p
see the Captain?
How he slashed the pate of that ug - ly greaser!
CHORUS
f
Yes sir!
Yes sir!
f
mf
sfz
sfz > p
mf
sfz

2d SOLDIER

TOM

He's a fighter. How the ras - cal dropped from his big white horse, when he

felt the bite of the Cap-tain's steel. Ha! Ha!

1st SOLDIER

He was the kingpin! All tumbled and ran.

2d SOLDIER

When he went down the rest all tumbled. All tumbled and ran.

CHORUS

Ha! Ha! Ha!

11

TOM *f*

Ha! Ha! Lord! how they scampered a - way, Jumping and rolling in

sfz *mf* *sfz* > *mf*

heaps down the hill.

1st SOLDIER *f*

And Jack out there hid-den safe by the tree, Shouting

TOM *ff*

1st SOLDIER

And they're run ning yet.

ff

"af - ter 'em boys! kill 'em all!" cried he.

2d SOLDIER *f* *ff*

He scared 'em a - way.

sff > *f* *ff* *f*

TOM

f

He scared 'em a - way. Ha! Ha! They're run - ning

1st SOLDIER

f *ff*

He scared 'em a - way. Ha! Ha! They're

2d SOLDIER

mf

Figh-ting's a frol-ic with such a rab-ble: fun for boys and

CHORUS *mf* *f* *f*

He scared 'em a - way Ha! Ha! And they're run-ning

mf *f* *f*

f *fr* *fr*

(Seeing the pretty face of an Indian girl, peering out at the chancel door, Tom goes over and recieves her with elaborate ceremony, giving her his arm, and leading her slowly down stage.)

yet. *mf* Ho! me sweet dar - ling!

run - ning yet.

ff

pret - ty girls.

yet. Ha! Ha! Ha! Ha!

12 *meno mosso*

sffz *mf* *p*

SCENE II. *THE SAME, MAGDELENA*

p *mf*

Bue-nos di - as dea - rie. So you've come a - gain With your pret - ty flow'rs.

uf

MAGDELENE

p *mf* *p*

Si! Ca-bal - le - ro! For you just one! Ve-ry leet-tle, but sweet, so

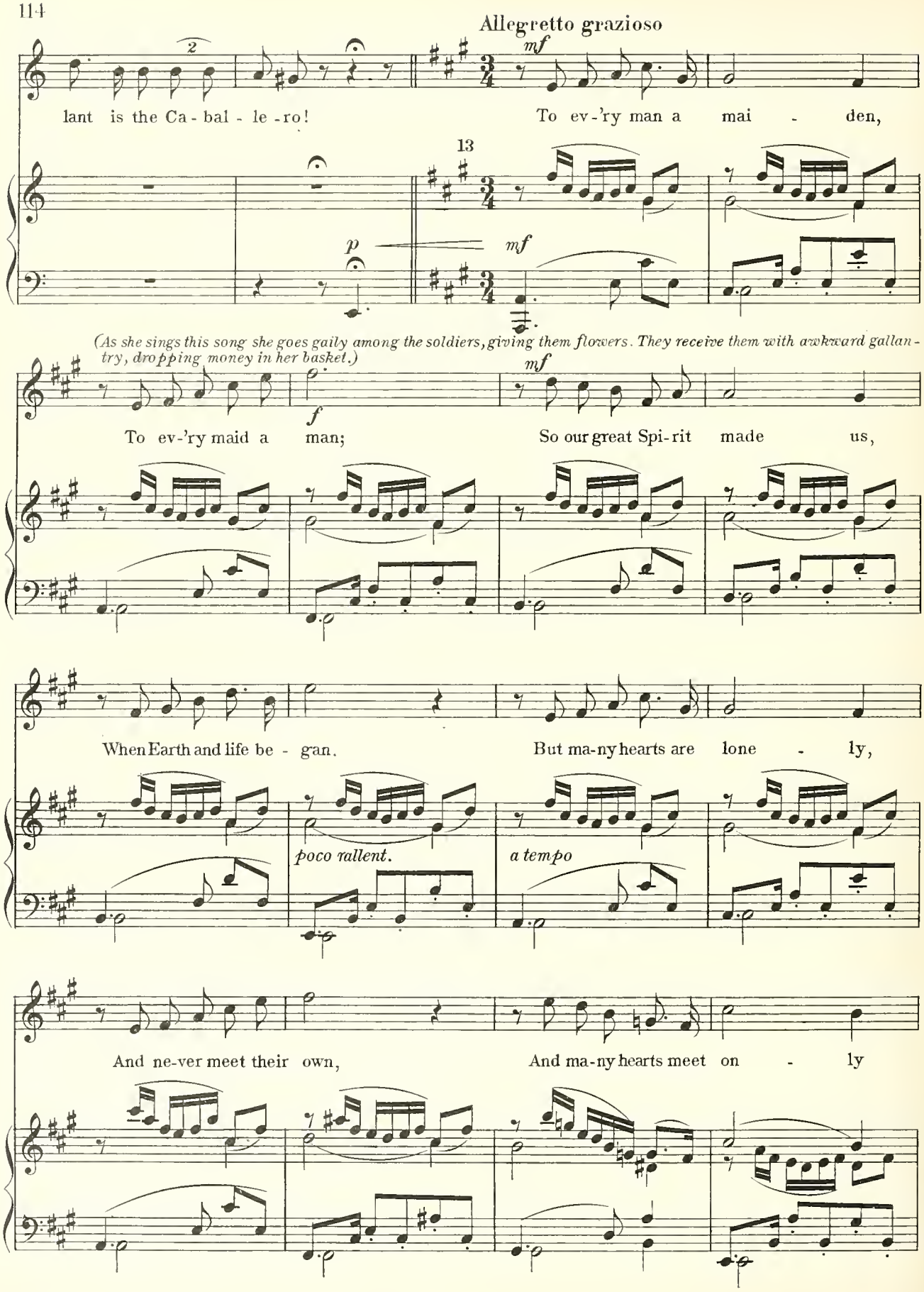
p *mf* *p*

mf *(She puts a rose in Tom's button-hole.)* *mf*

sweet! How gal -

TOM *mp* *mf*

Cheeks of the dawn, from your pretty hands 'tis sweet in - deed.


Allegretto grazioso
mf
2
lant is the Ca - bal - le - ro!
To ev-'ry man a mai - den,
13
p
mf
(As she sings this song she goes gaily among the soldiers, giving them flowers. They receive them with awkward gallantry, dropping money in her basket.)
mf
f
To ev-'ry maid a man;
So our great Spi-rit made us,
When Earth and life be - gan.
But ma-ny hearts are lone - ly,
poco rallent.
a tempo
And ne-ver meet their own,
And ma-ny hearts meet on - ly

To part and pine a - lone.

riten.

Poco piu mosso

mf

For ev-'ry sigh of sor - row That from a sad heart goes,

14

mf

mf *f* *p* *f*

The Spi-rit takes the bur - den And makes of it a rose. The

riten. *f* *p* *a tempo* *f*

white rose means a mai - den Whose lip no lip has pressed;

mf *f* *molto ritard.*

Who kept her love a se - cret That no one e - ver guessed.

mf *f* *molto ritard.* *p*

The red rose means a sworn love That broke when it was new;

15

a tempo

And one heart held a torn love, The o - ther was un - true.

riten.

As fra-grant ro - ses blos - som From sor-row's lonely sighs,

a tempo *l.h.*

f

So love ne - ver dies of an - guish

ff *ritard.* *p*

The singer droops in sad - ness Be-fore his sweetest songs a -

Poco largamente *ff* *f* *ritard.* *p*

(She goes to the wounded soldier on the couch.)

rise.

16

a tempo *dimin.*

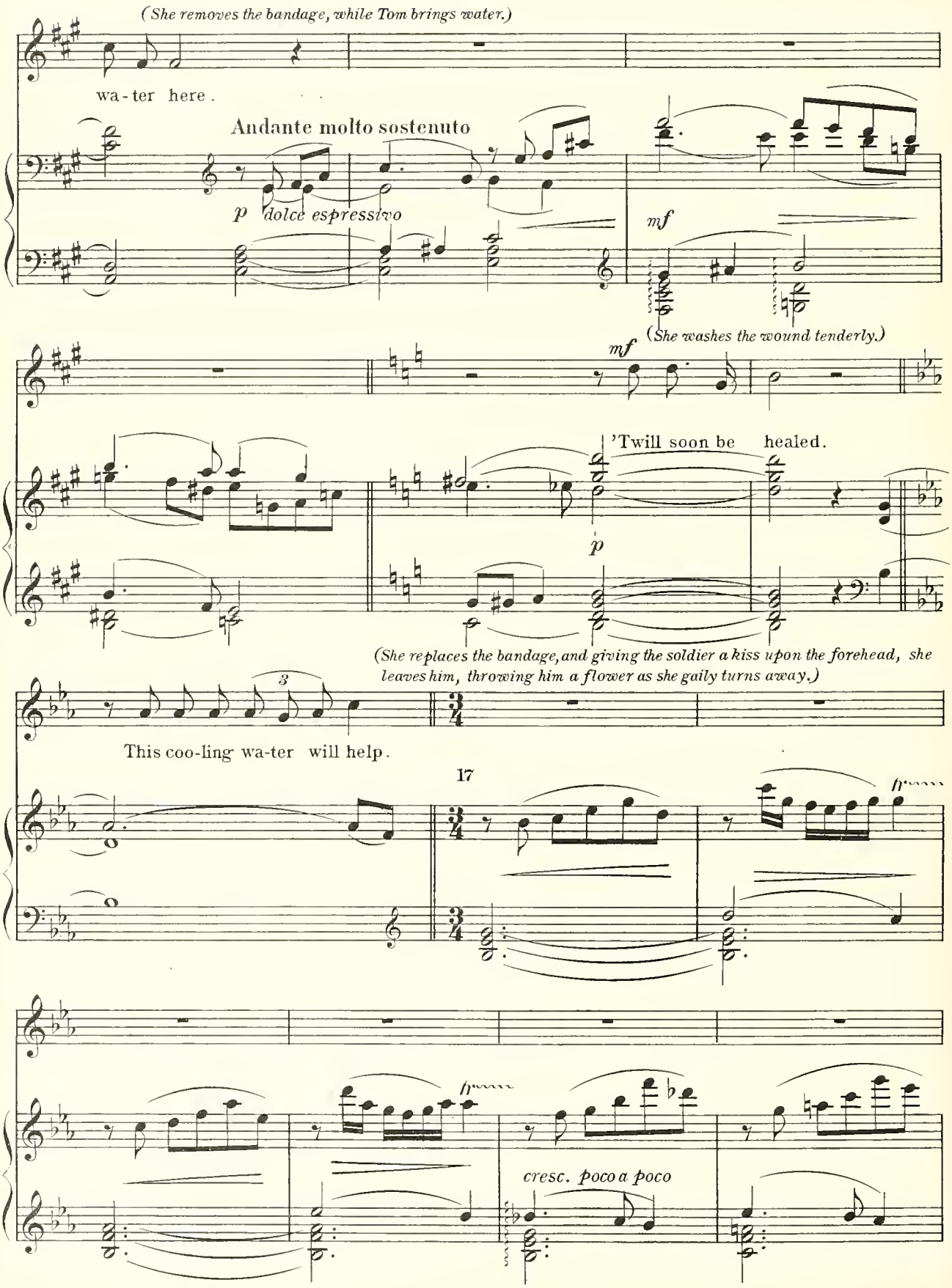
p *piu animato* *mf*

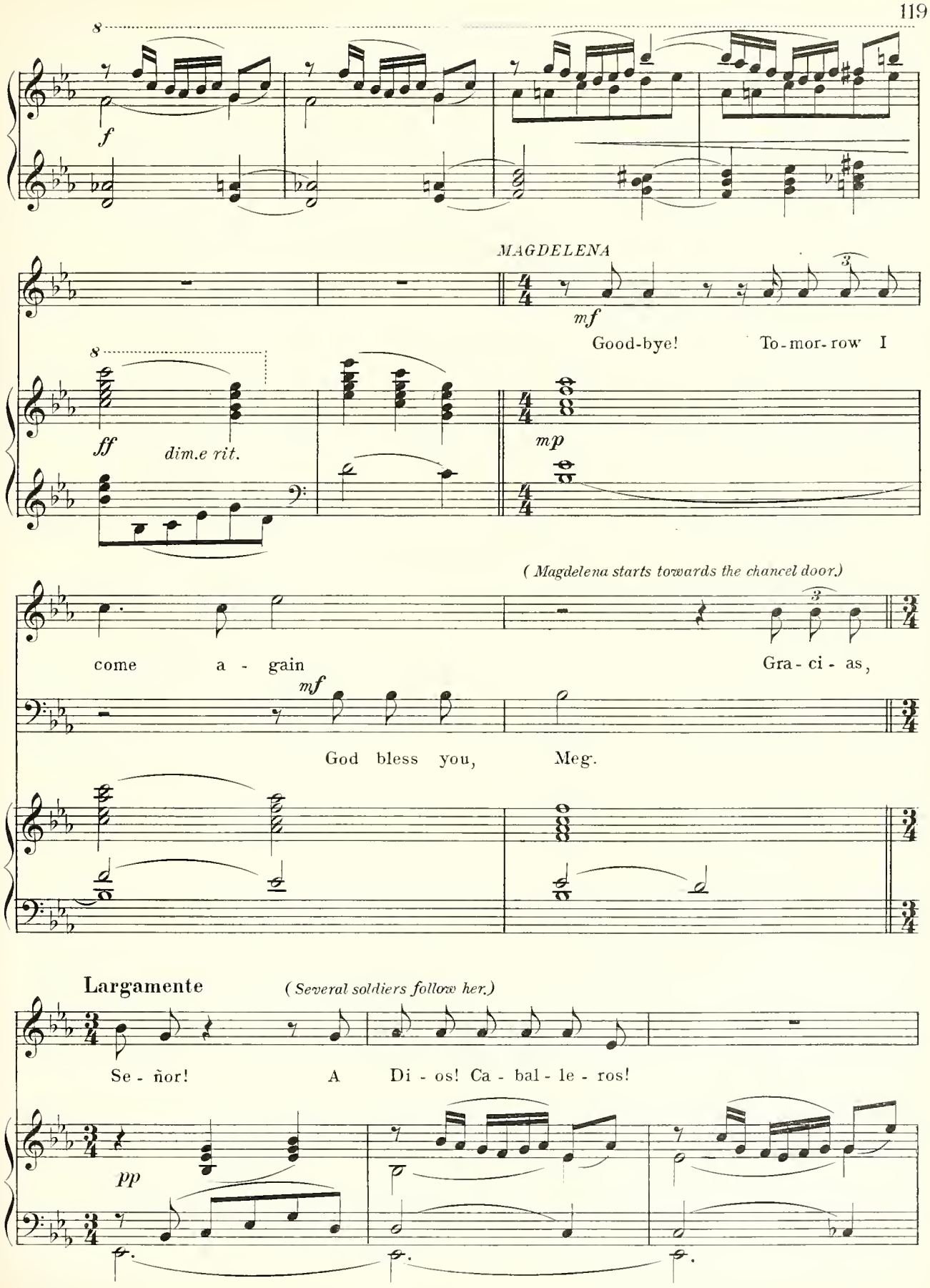
Ah! Se-ñor you were hurt last night. Quick! Bring me

SOLDIER *mf*

On-ly a lit - tle, dea-rie.

pp *mf*


(She removes the bandage, while Tom brings water.)
wa-ter here.
Andante molto sostenuto
p dolce espressivo
mf
(She washes the wound tenderly.)
mf
'Twill soon be healed.
p
(She replaces the bandage, and giving the soldier a kiss upon the forehead, she leaves him, throwing him a flower as she gaily turns away.)
This coo-ling wa-ter will help.
17
f
f
cresc. poco a poco


f
MAGDELENA
mf
Good-bye! To-mor-row I
ff
dim.e rit.
mp
(Magdelena starts towards the chancel door.)
come a - gain
Gra - ci - as,
mf
God bless you, Meg.
Largamente
(Several soldiers follow her.)
Se - ñor! A Di - os! Ca - bal - le - ros!
pp

SCENE III. *THE SAME, GIPSY, CHORUS and BALLET*

Sounds of approaching dance music are heard outside. A laughing, gipsy-like girl appears in the door way singing a Spanish dance tune. She is followed by several Spanish and Indian girls.

ritard.

18

Allegretto con spirito

poco a poco cresc.

ppp

GIPSY (outside.)

pp

Zin-ca-li must roam, So roam must I. The o-pen

cresc.

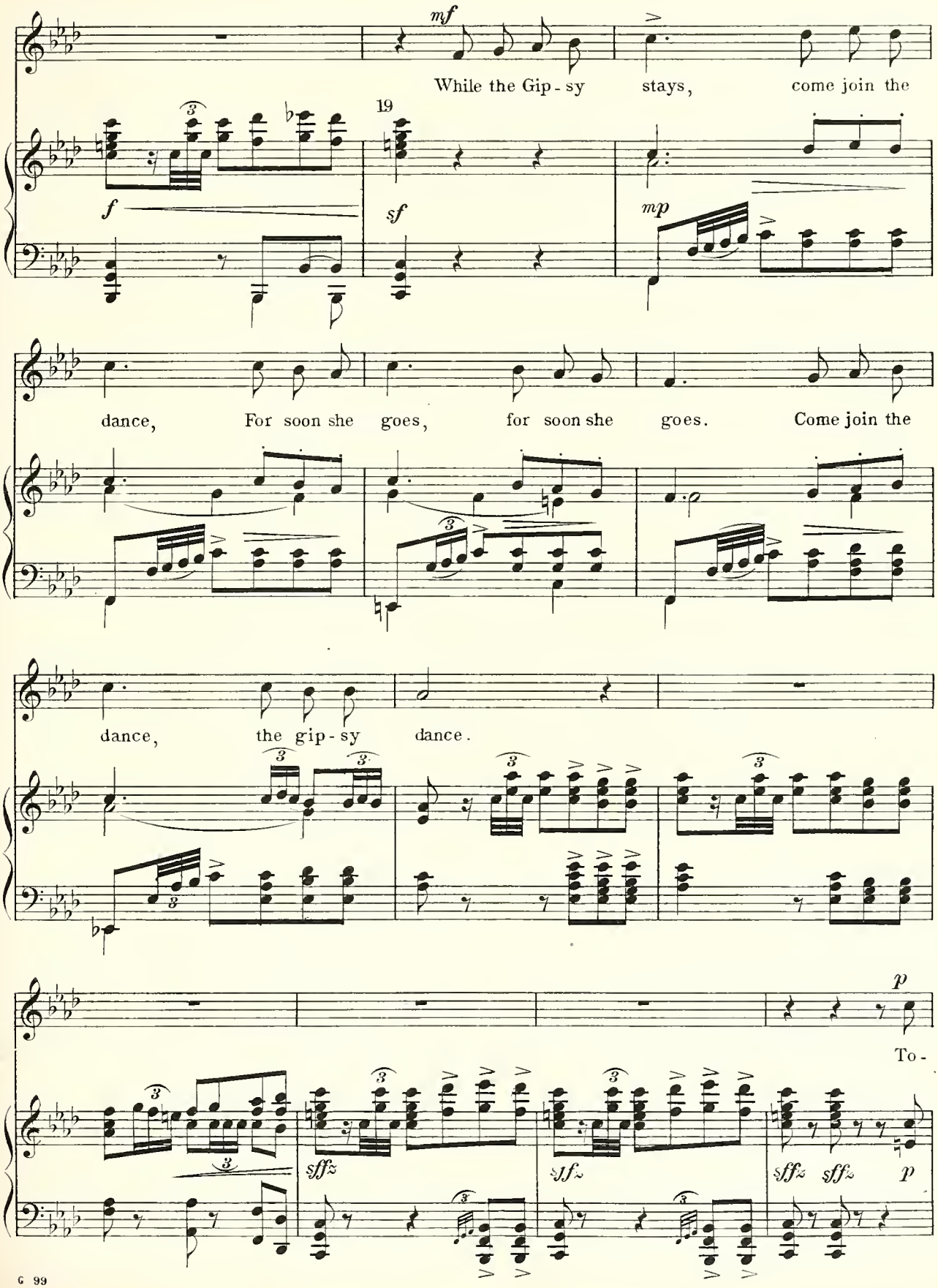
sky Must roof the home of Zin-ca-li.

(enter Gipsy.)

f

mf

She dances seductively about the chancel. Gradually all join in the song and finally in the dance, the soldiers seizing the girls and whirling wildly about with them. At the climax of the excitement the leading dancer goes out the chancel door into the garden, and is followed by all the others except Corp. Tom. Even the wounded soldier is assisted out by others. Sounds of dance music continue intermittently in the garden


mf
While the Gip - sy stays, come join the
19
f
sf
mp
dance, For soon she goes, for soon she goes. Come join the
dance, the gip - sy dance.
p
To -
sffz
sffz
sffz
sffz
p

mor-row the gip-sies va-nish, but sor-row ba-nish, We dance to-day.

cresc.

Mor-ning will give us war-ning but sor-row scor-ning We'll dance to-

mf

f

day.

f

sff *f*

sff *f*

SOPRANOS *mf*

ALTOS *mf*

To - mor - row we wel - come sor - row Now let day bor - row the fly - ing

8

sffz *sffz* *mf*

GIPSY *f*

To mu sic gay We'll dance both day and

SOPRANOS

hours of night. Still dan - cing the night ad - van - cing Will bring the

ALTOS *f*

f

night a - way.

ff

mor row and we'll roam a - way.

ff

ff

21

ff *f*

TENORS

(Some of the men seize girls and dance with them.)

ff

Hey!

BASSES

ff

sfffz sffz sffz sffz

Hey! Hey!

sffz sffz fff sffz sffz

Hey!

sffz sffz fff ff fff ff

SOPRANO

22

f

Head and heart are

ALTO

f

TENOR

ff

fff

Hey! Hey! Hey! Ha!

BASS

ff

fff

sffz *sffz* *sffz* *sffz*

fff *f*

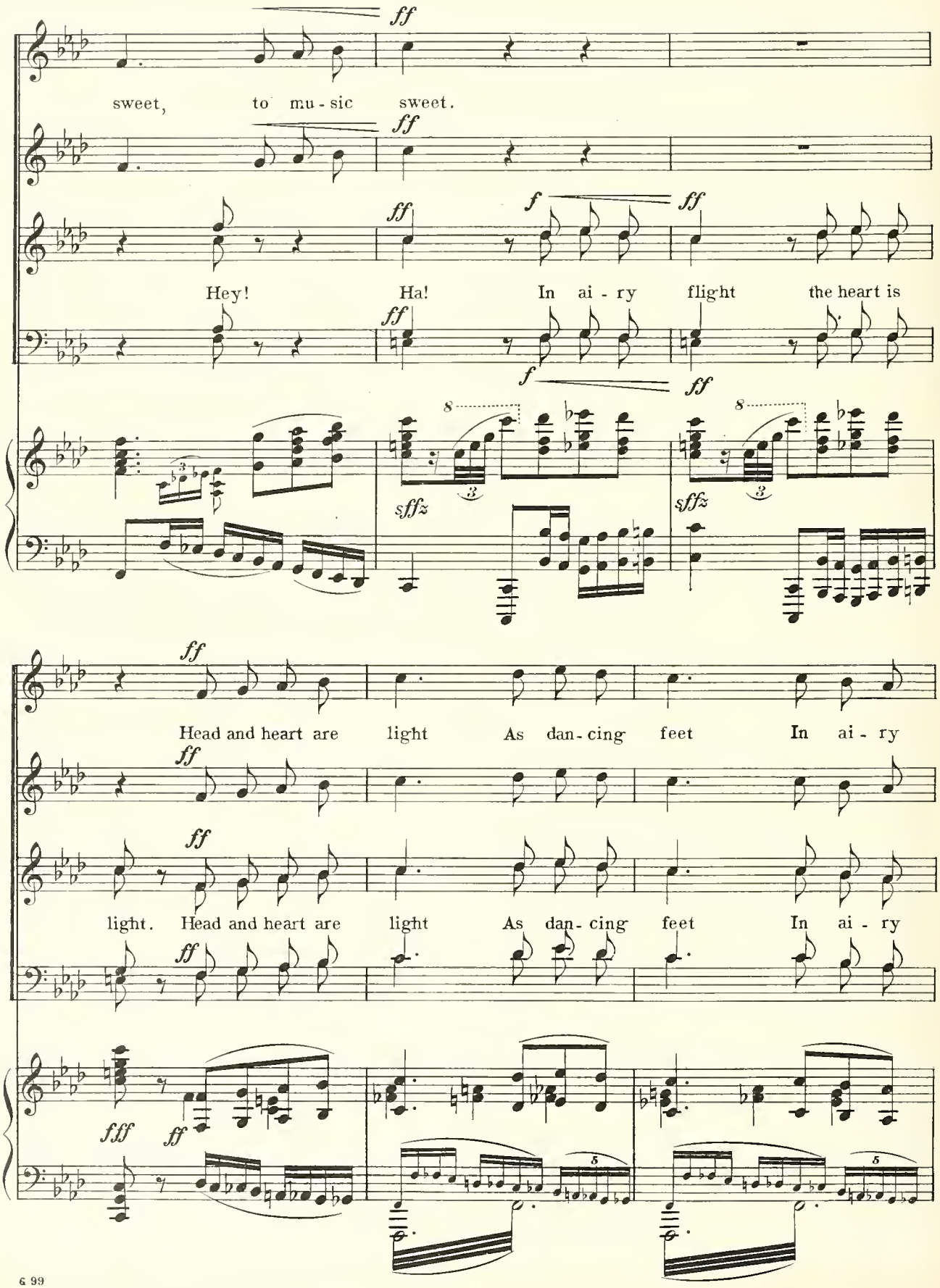
light As dan-cing feet In ai - ry flight To mu - sic

ff

Hey! Hey! Hey!

ff

sfz


ff
sweet, to mu - sic sweet.
ff
ff
f
ff
Hey! Ha! In ai - ry flight the heart is
ff
f
ff
sffz
sffz
ff
Head and heart are light As dan - cing feet In ai - ry
ff
ff
light. Head and heart are light As dan - cing feet In ai - ry
ff
fff
ff

flight to mu - sic sweet. Come join the dance the Gip - sy

flight to mu - sic sweet. Come join the dance the Gip - sy

ff

dance. Come and join the

ff

ff

dance. Come and join the

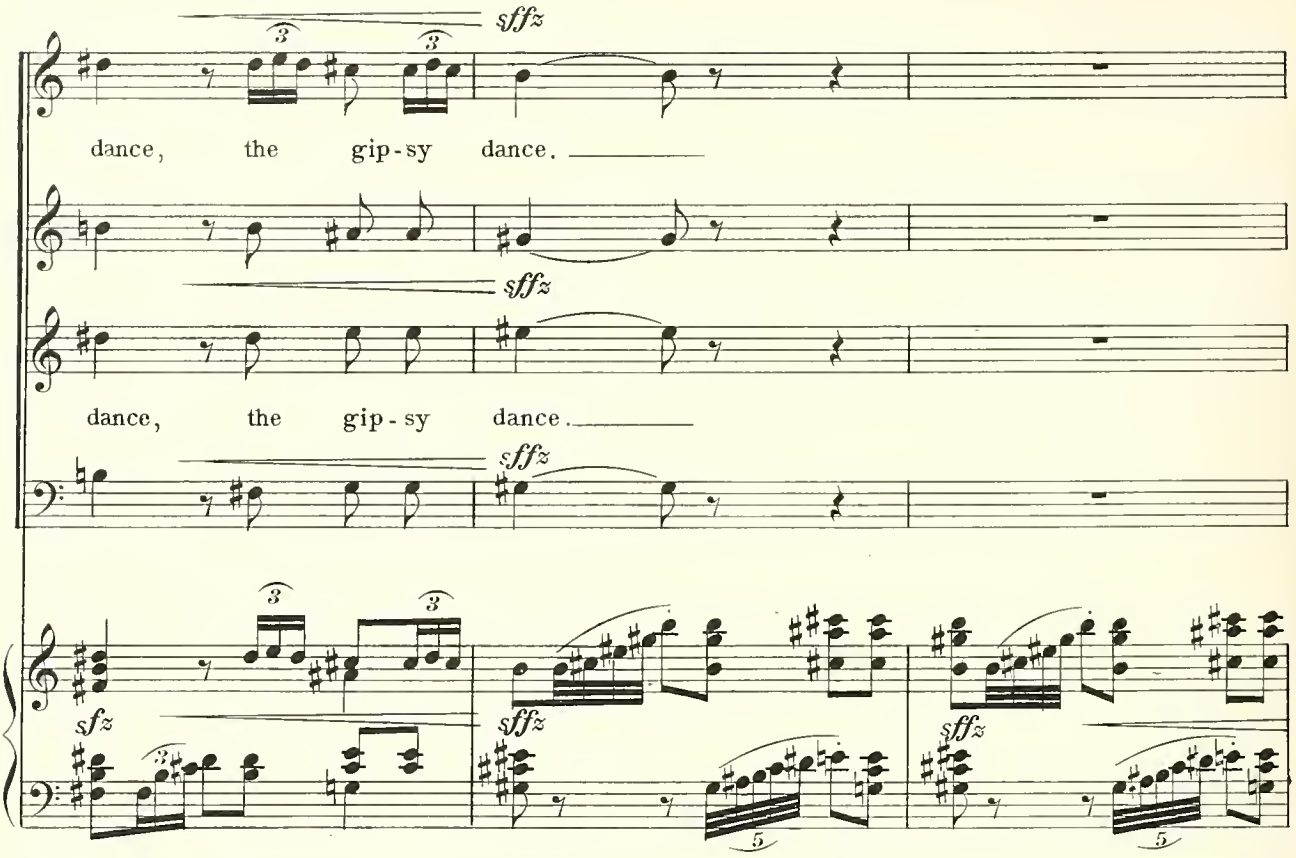
ff

23

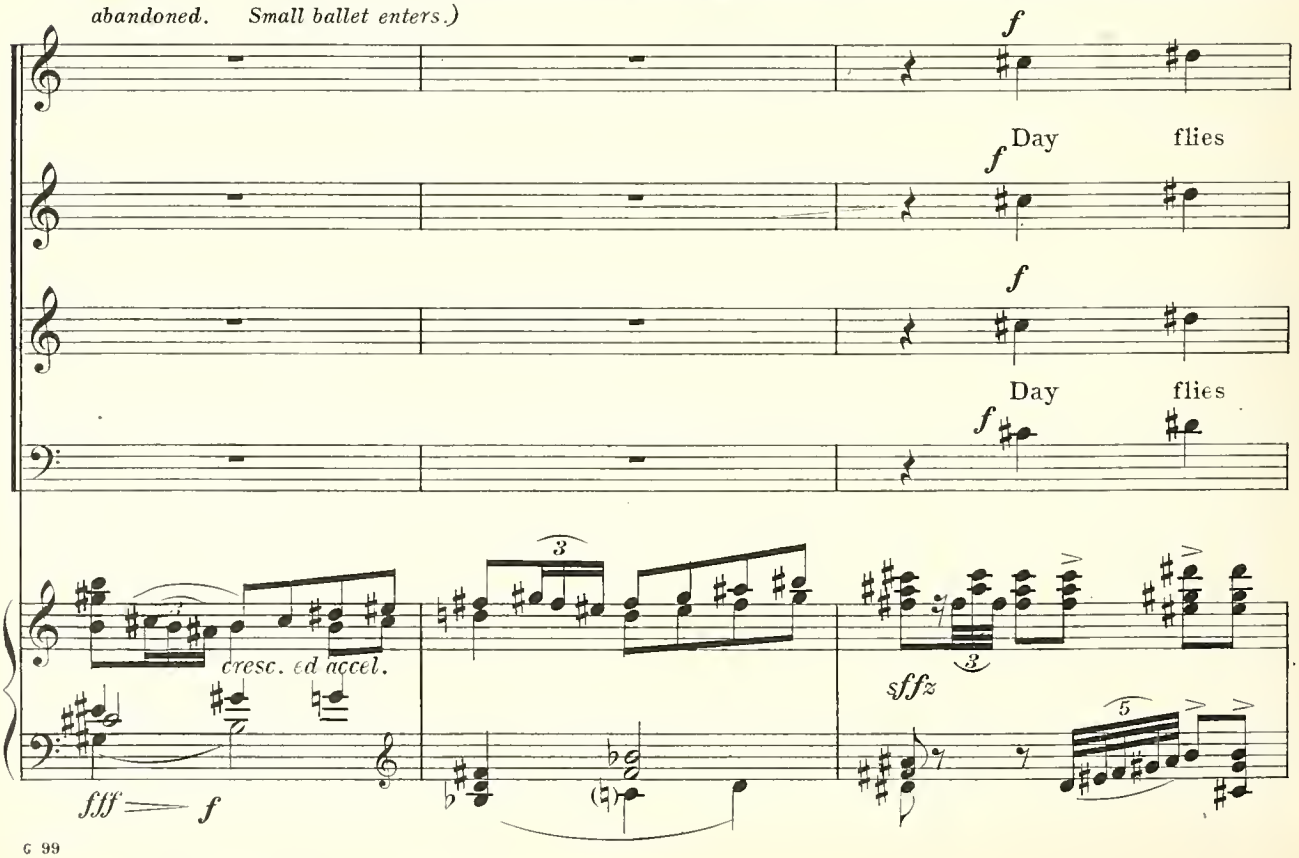
sffz

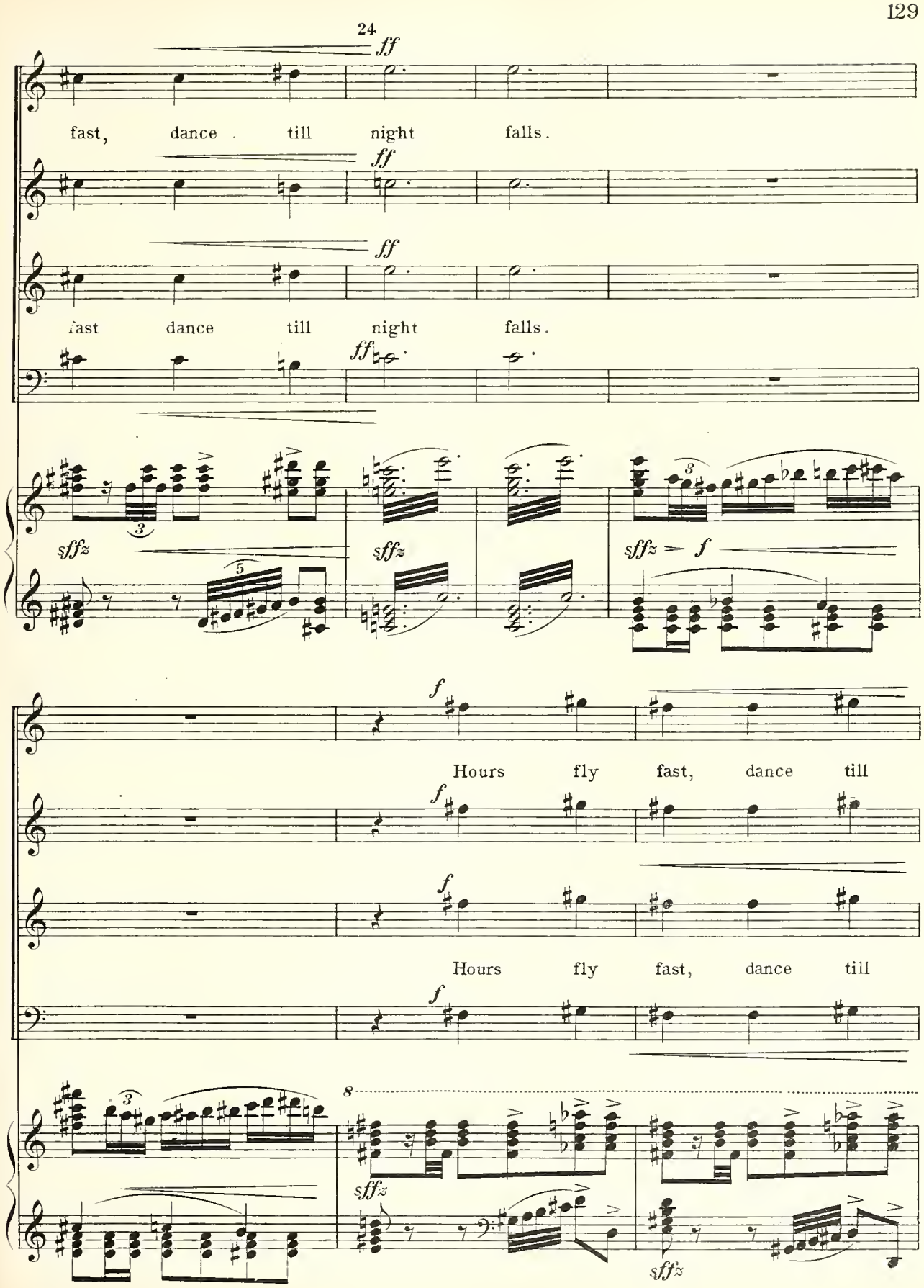
sffz

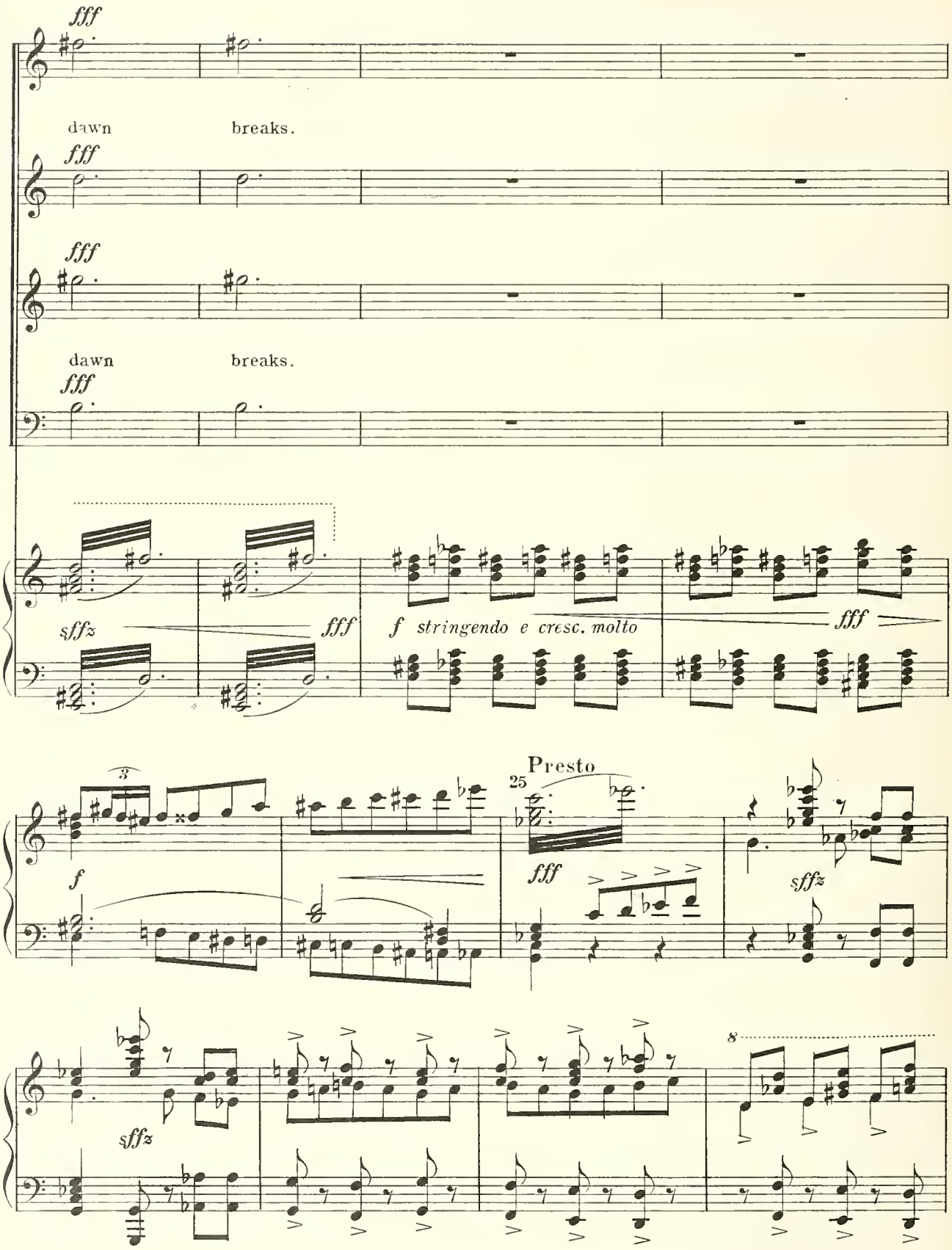
sffz > *f*

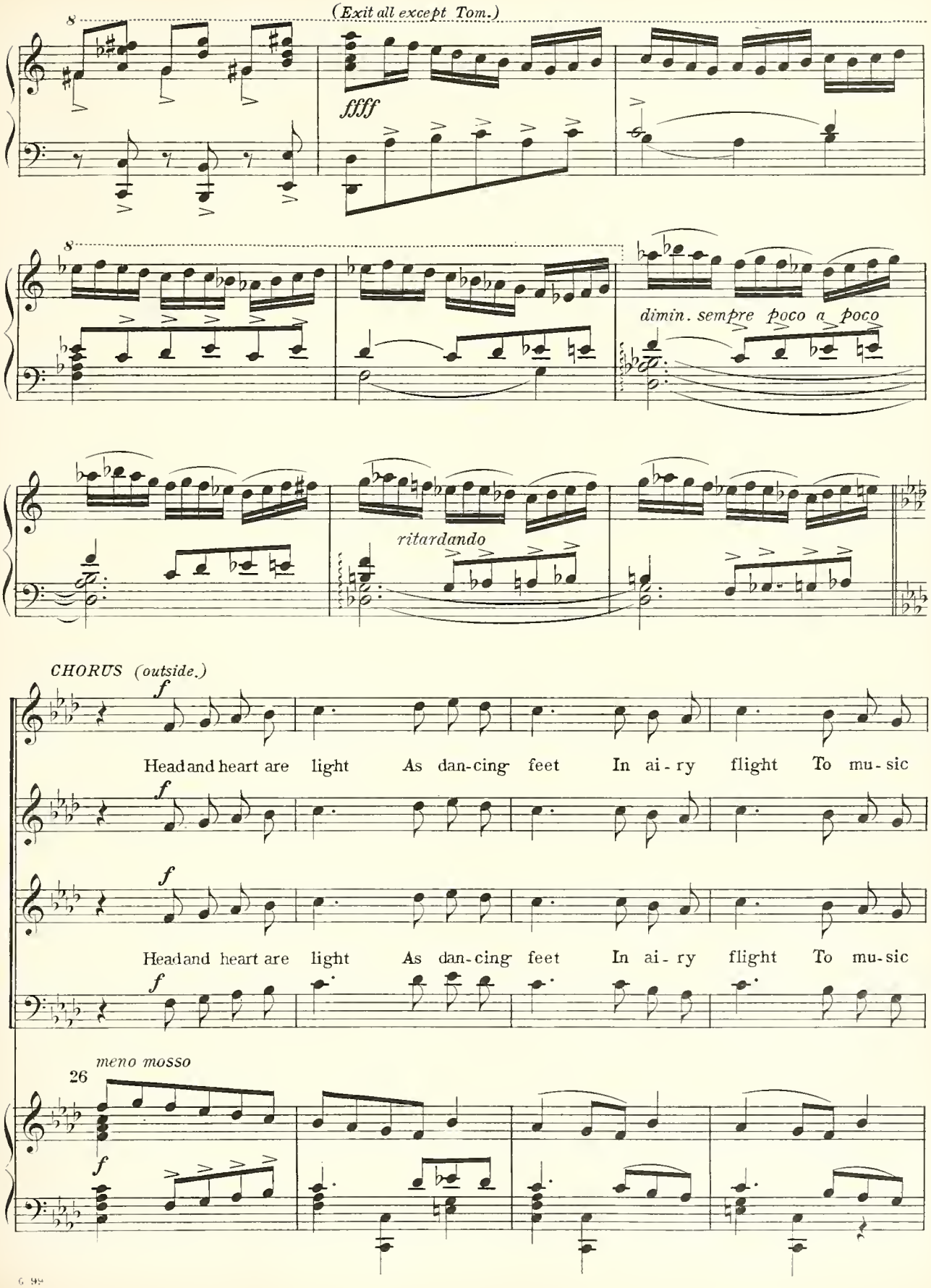


(More soldiers rush into the dance taking the girls away from those who have them. The dance becomes wilder and more abandoned. Small ballet enters.)




24
ff
fast, dance till night falls.
ff
ff
fast dance till night falls.
ff
sffz
sffz
sffz
f
f
Hours fly fast, dance till
f
f
Hours fly fast, dance till
f
8
sffz
sffz


fff
dawn breaks.
fff
fff
dawn breaks.
fff
sffz
fff
f stringendo e cresc. molto
fff
3
f
Presto
25
fff
sffz
sffz
8


(Exit all except Tom.)
ffff
dimin. sempre poco a poco
ritardando
CHORUS (outside.)
f
Head and heart are light As dan-cing feet In ai-ry flight To mu-sic
Head and heart are light As dan-cing feet In ai-ry flight To mu-sic
meno mosso
26

sweet, to mu-sic sweet.

sweet, to mu-sic sweet.

pp
riten.

GIPSY (outside,)
p
Zin-ca-li must roam, So roam must I. The o-pen

TOM (leaning pensively on the chancel rail)
mf
Now the de-vil take these wen-ches.

CHORUS outside

p
In the dance is glad-ness, In the dance is mad-ness,

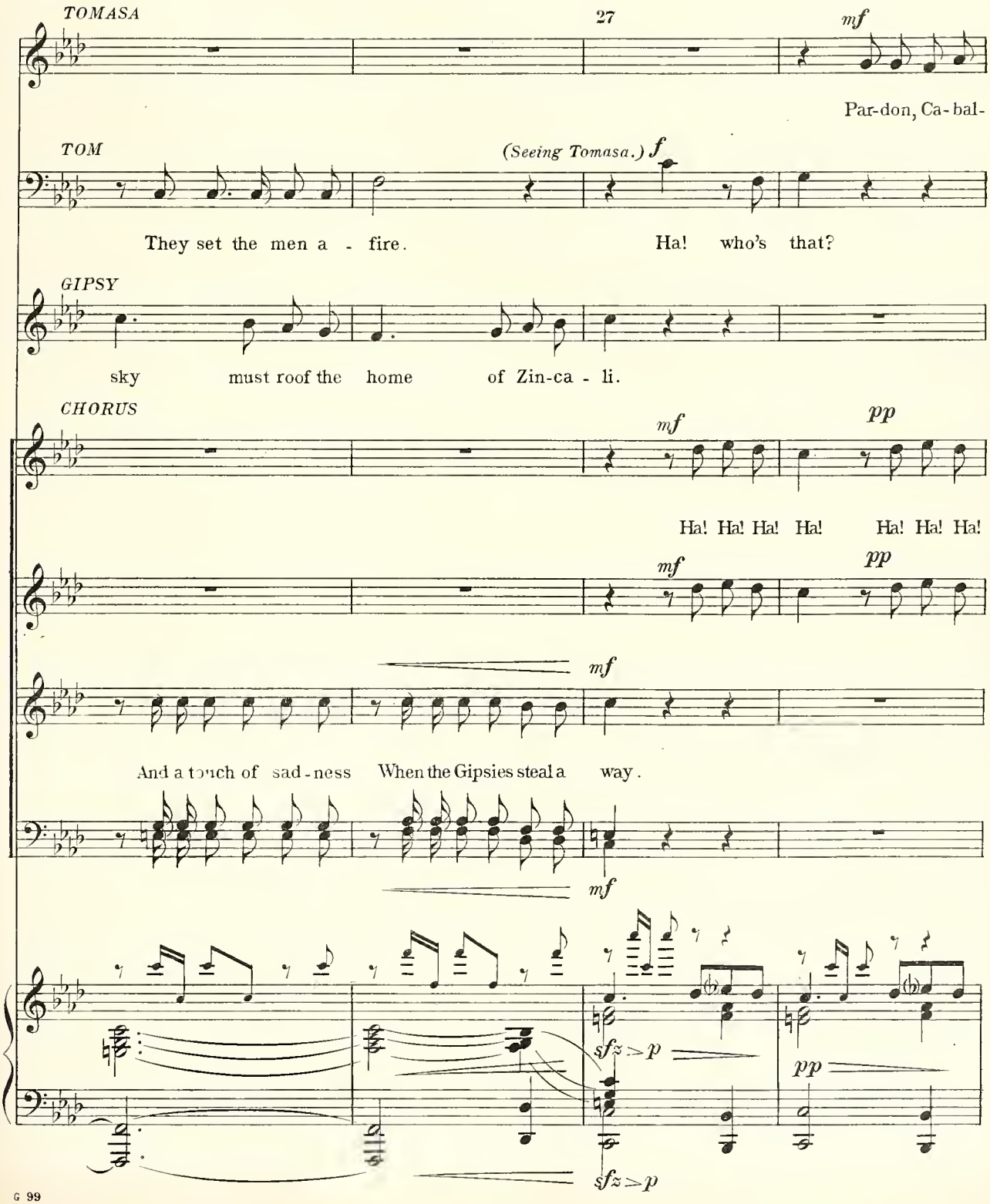
p

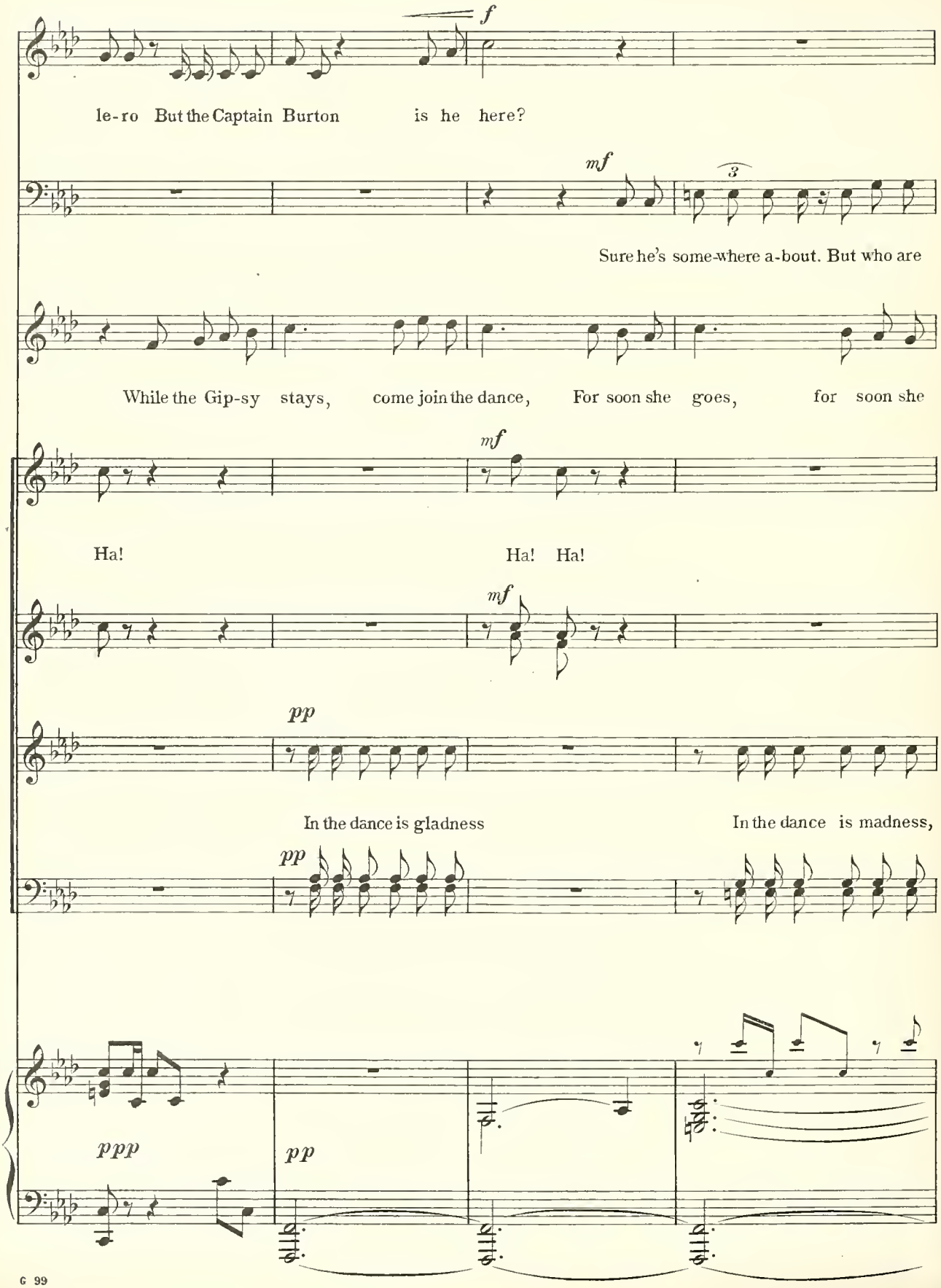
Tempo I di Bolero

p

SCENE IV. *TOM, TOMASA*

(The large entrance door (left) opens slowly, and Tomasa peers in cautiously. Seeing Tom, she approaches him quickly, with appealing gesture.)




f
le-ro But the Captain Burton is he here?
mf
3
Sure he's some-where a-bout. But who are
While the Gip-sy stays, come join the dance, For soon she goes, for soon she
mf
Ha! Ha! Ha!
mf
pp
In the dance is gladness In the dance is madness,
pp
ppp
pp

mf *f*

Oh! pray hurry Ca-bal - le-ro! my mistress is wai - ting.

f *p*

you? Ha! Ha! So the

goes. Come join the dance, the Gip-sy dance.

mf *f*

Ha! Ha! When the Gipsies steal a - way: the Gipsies

mf *f*

And a touch of sadness When the Gipsies steal a - way.

SOLO VIOLIN

p

28

pp

f

The Captain, Se-ñor I must see him at once.

f

Cap - tain has caught a bird. Well! what do you wish?

f *p* *pp*

steal a - way: soft - ly steal a - way.

f *p* *pp*

steal a - way. steal a - way.

f *p* *pp*

When the Gip - sies soft - ly steal a - way.

pp

When the Gip-sies steal a - way.

f *p*

f *p* *pp*

TOMASA

29

She is wai - ting a - lone out - side. Bring him at once. Por Di - os!

TOM

Se - ñor! at once.

Yes! Yes! old witch! Don't

wor - ry so. She's safe e-nough there. I'll find you the Cap-tain.

SCENE V. *TOMASA*

(Tomasa kneels at the steps of the altar, on the right of it, so that she is hidden from the entrance door. (left)

30 — Largamente

mf — *ff*

Oh! Thou great

TOM *(Pointing to the garden, whence come sounds of merriment.)*

He'll not be far.

(Exit Tom.)

p

To - mor-row the Gipsies vanish, now sorrow banish.

p

pp

sffz

f

Fa - ther on high!

mf

Mys - te - ry un -

sfz

sfz > *mf*

p

known.

pp
una corda

ff

mf *espress.*

Send down thine aid to us now,

pp

p

mf

tre corde

as Thou hast pro - mised.

p

(As Tomasa prays, the door (left) is slowly pushed open, and Chonita, wrapped in a large shawl, enters timidly.)

mf

For we are ve - ry deep in sor - row.

mf

p

SCENE VI. *CHONITA, TOMASA*

(Chonita looks hastily about for Tomasa.)

Andante espress.

31

mf *p* *pp*

CHONITA *pp*

To-ma-sa! Where are you?

TOMASA *Starting up suddenly* *mf*

Here, sweet one! The Cap-tain is co-ming. I was

ppp *p*

praying to God for His aid.

cresc. ed accel. *sffz*

CHONITA Largamente *ff* *ff*

Ah! To-ma-sa! Well may you pray.

32

fff *sffz* *sfz*

mf *cresc. sempre* *poco a poco accel.*

How God must look up-on His tem-ple here in wrath. What aw - ful de - se -

p *cresc. sempre* *poco a poco accel.*

ff

cra - tion! What shame - less

ff

(*She leads Tomasa to the shattered virgin.*)

ruin.

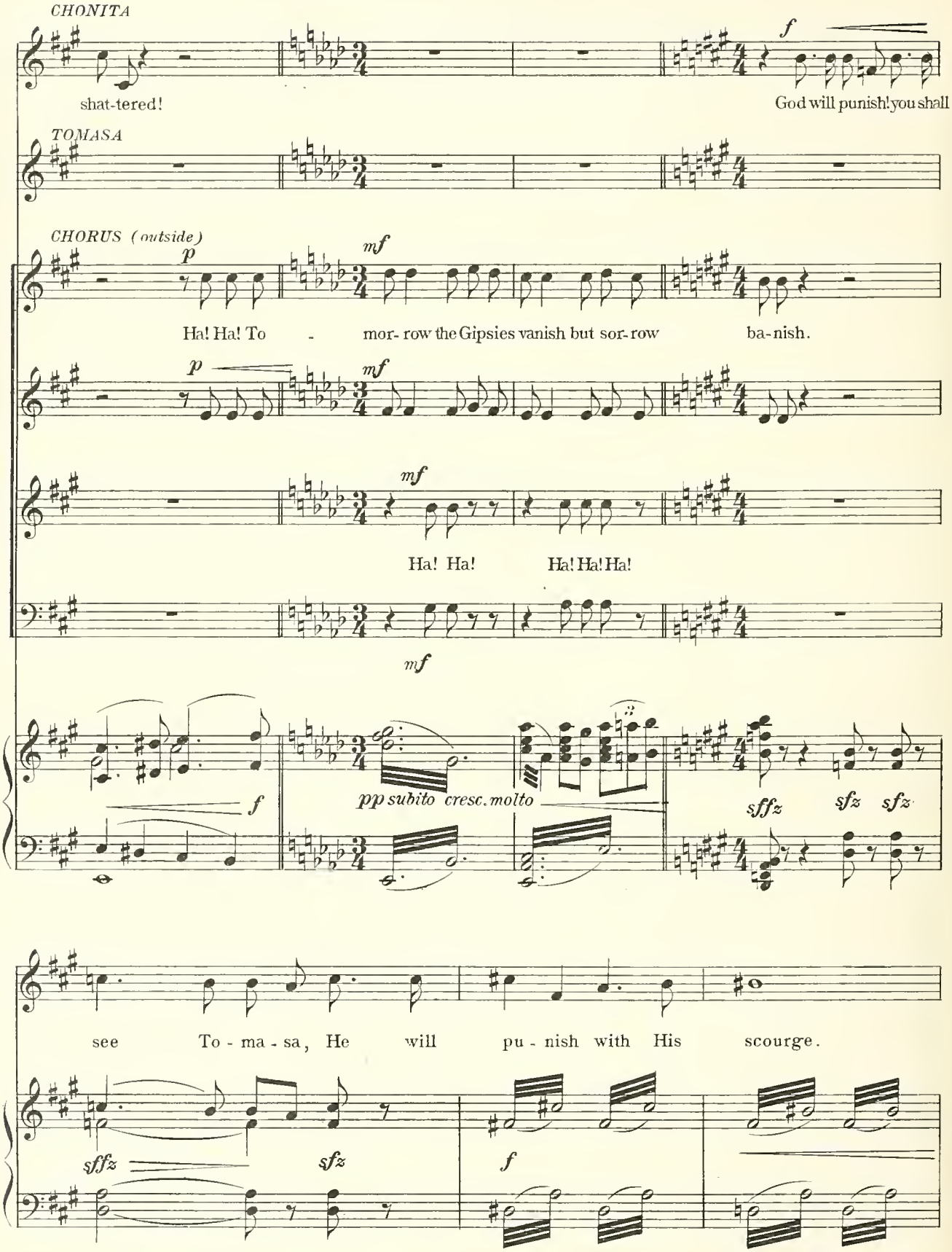
sfffz *ff* *sffz* *sffz*

p

33

Look! To-ma-sa! Can you be-lieve your eyes? The Ho - ly Vir - gin

sffz > *p*


CHONITA
shat-tered!
f
God will punish! you shall
TOMASA
CHORUS (outside)
p
mf
Ha! Ha! To - mor- row the Gipsies vanish but sor- row ba- nish.
p
mf
mf
Ha! Ha! Ha! Ha! Ha!
mf
f
pp subito cresc. molto
sffz
sfz
sfz
see To - ma - sa, He will pu - nish with His scourge.
sffz
sfz
f

TOMASA

mf

I too be-lieve in His great jus - tice. But why do these sin - ful ones still live?

sffz *p*

(*She raises her hands imploringly to Heaven.*)

ff

Why were they not swept a - way by Death? Oh!

cresc. molto

Largamente e risoluto

God! Send down Thy migh-ty ven -

34

sffz *f* *sffz* *sffz* *f*

CHONITA *ff* *f*

Oh! Heaven! Have pi - ty on my sor - row.

TOMASA *piu dolce*

geance. *mf* Show

piu sostenuto *sffz* *f* *sffz* *sfz* *f* *sfz* *p*

piu dolce

My on - ly help can

now — Thy mer - cy to the faith - ful:

cresc.

f

come — from Thee! Al-lay the fears of

f

De - stroy the wicked with Thy wrath.

f *sfz* *f*

f *ff*

death which haunt me. Send me ti-dings of my Ber - nal,

mf

Al - migh - ty God! Thy awful scourge. — Ah! hear my

35

sfz *mf* *f*

mf f ff

whose heart is my home, whose love is my

prayer. Oh! hear my prayer.

mf cresc. f sfz

Animato

life.

ff

Oh! God! Send down Thy migh-ty

ff sffz sfz

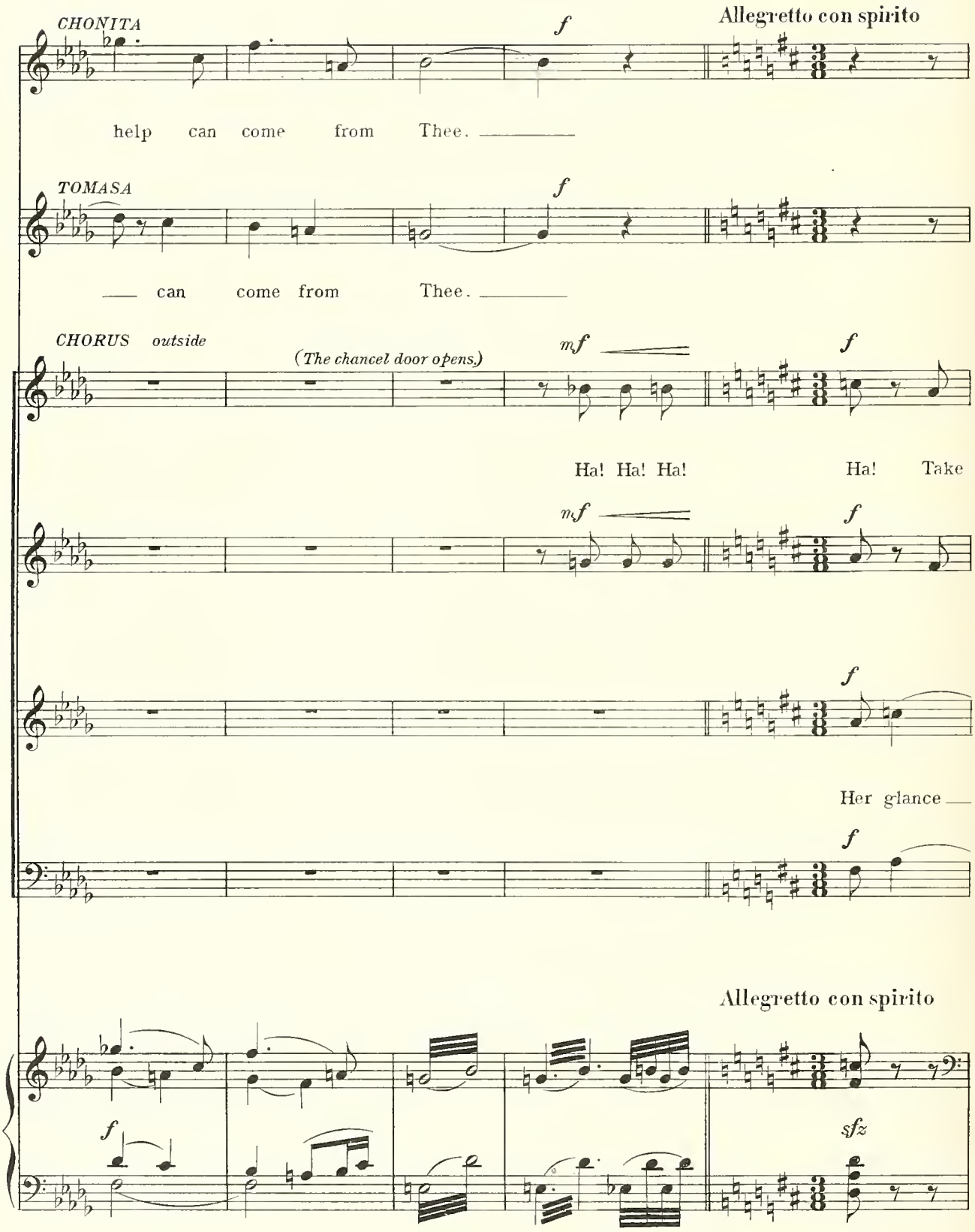
f cresc. molto fff 36 ff

Oh, Heaven! have mer-cy on my sor - row. Our on - ly

fff

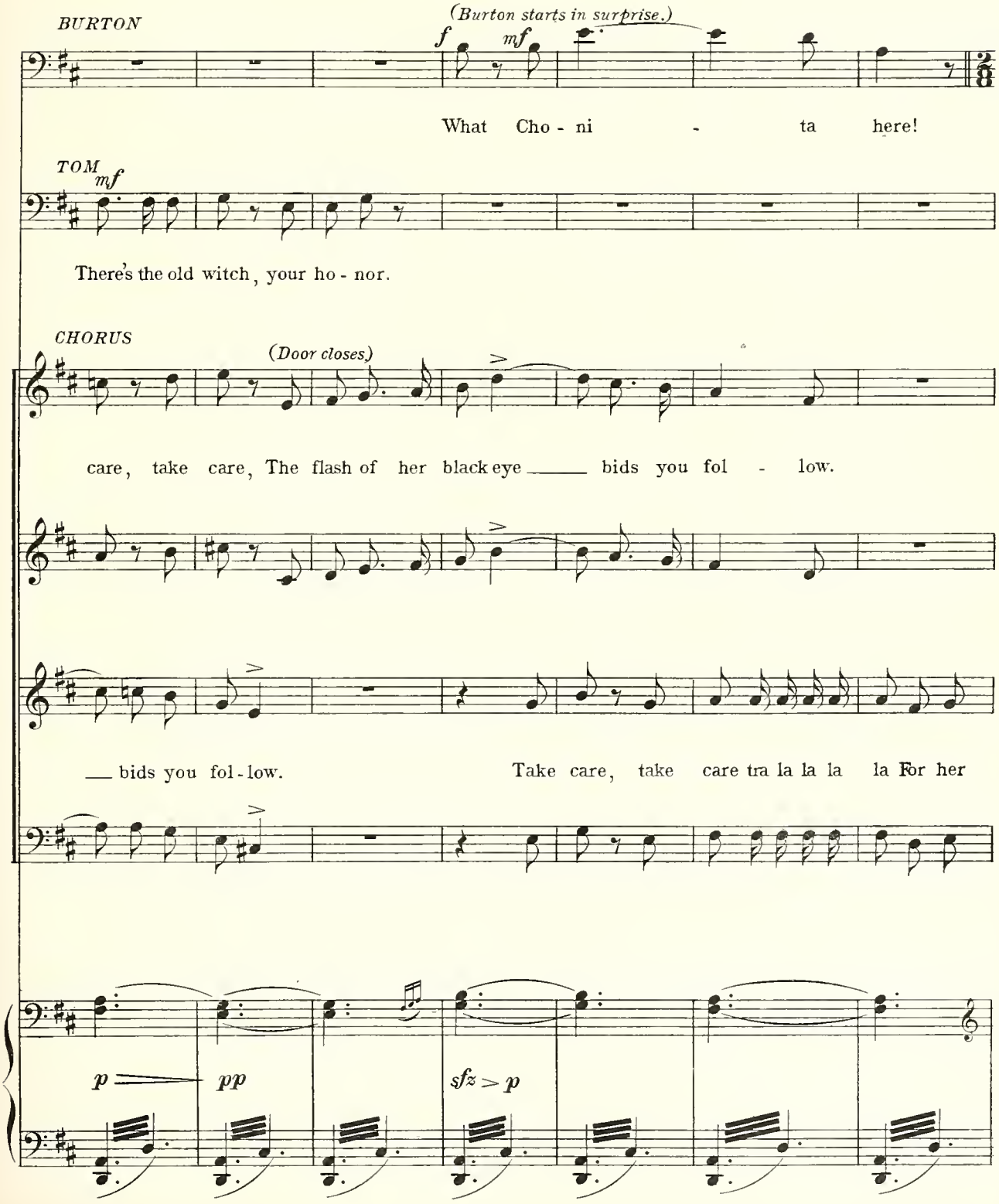
ven - geance. Our on - ly help

mf cresc. sffz sffffz


CHONITA
f
Allegretto con spirito
help can come from Thee.
TOMASA
f
can come from Thee.
CHORUS outside
(The chancel door opens.)
mf
f
Ha! Ha! Ha!
Ha! Take
mf
f
f
Her glance
f
Allegretto con spirito
f
sfz

SCENE VII. *CHONITA, TOMASA, BURTON, TOM*

(Burton appears with Corp. Tom. They stand near entrance. Singing and laughter outside; softer as door closes.)



(To Tom hurriedly.)

mf

Put the men to work in the tren-ches. Have no lurking a-round here

Take care, take care, Lest black eye de-cei-ving lead you blind-ly

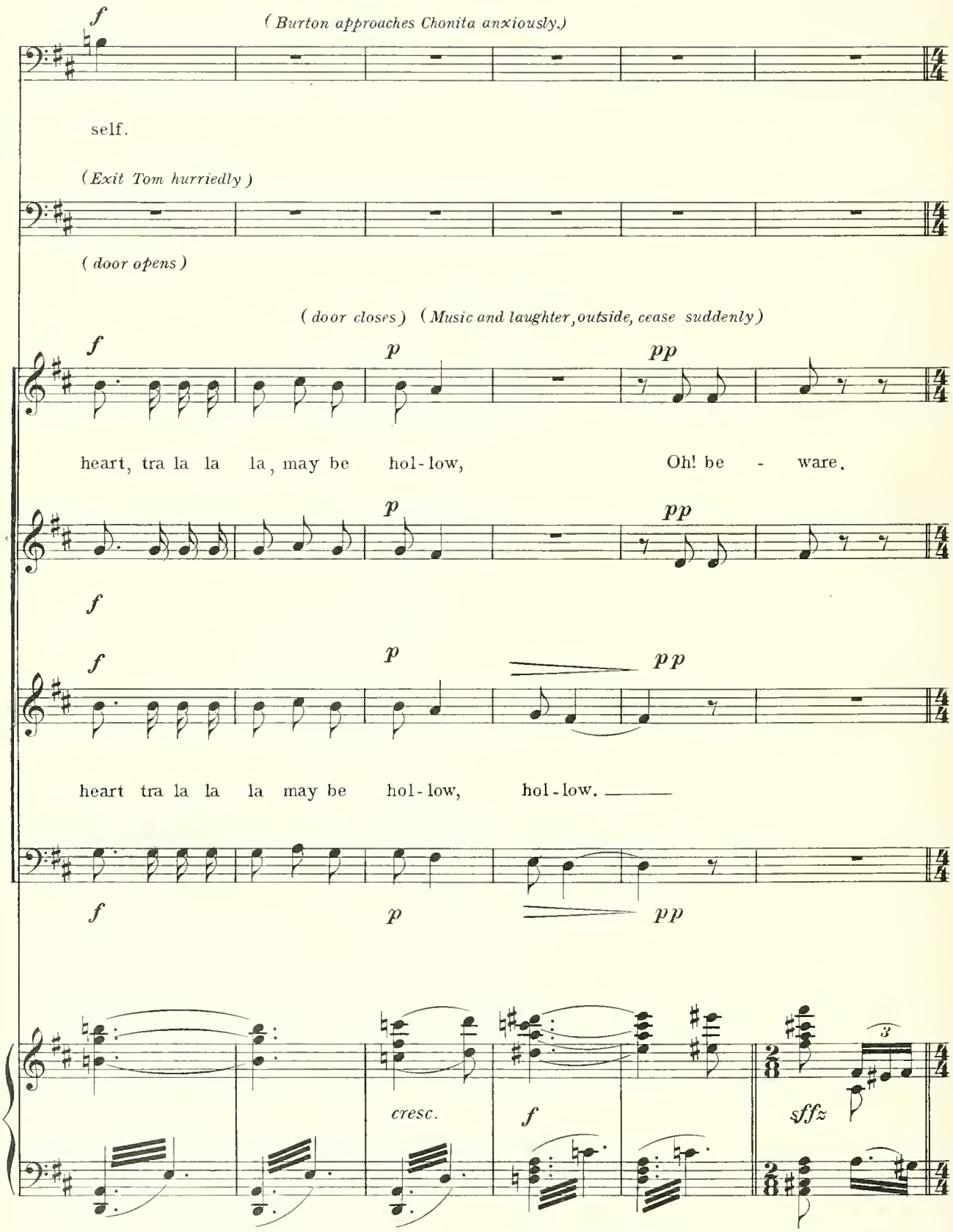
light heart may be hol-low. Take care, take care, tra la la la

37

Cor - poral. Then look at the sen - tries, all; try them your-

And her laugh, tra la la la, turn un - kind-ly. For her

la Oh! be - ware! Tra la la la. She is shal-low. And her


f
(Burton approaches Chonita anxiously.)
self.
(Exit Tom hurriedly)
(door opens)
(door closes)
(Music and laughter, outside, cease suddenly)
f
p
pp
heart, tra la la la, may be hol-low, Oh! be - ware.
p
pp
f
f
p
pp
heart tra la la la may be hol-low, hol-low.
f
p
pp
cresc.
f
sffz

SCENE VIII. *CHONITA, TOMASA, BURTON*

CHONITA

mf

We heard of the

BURTON

mf

Are you in trou-ble Se-ño - ri - ta that you seek me here?

38

sfz > *p*

fight last night. Was it fear-ful? Were many hurt? A-ny killed?

'Twas only a

p

sfz > *p*

sf > *p*

skirmish. They thought to surprise us at midnight. But we were rea-dy and ea-si-ly drove them off.

mf

Yes! But of them? Did you see? Were an-y hurt or killed?

Hard-ly a man was wounded. On-ly an

old Indian, shot, out there in the garden. And then there was one on a horse who followed me

pp

39

close. He seemed to have chosen me for a special victim. I killed him.

mf *p* *f* *sfz*

(*Imploringly, yet with hesitation, as if fearing the answer.*)

f *mf*

Yes! yes! Se - nor! And the horse! What co-lor was

They carried him off.

stringendo

f *sffz* *sffz* *sffz*

ff Allegro appassionato

he? Ah! God! 'Twas Ber - nal.

Surprised *pp* *mf* *f*

The horse! why, white!

pp *cresc.* *sfz* 40 *sffz*

(*Chonita falls fainting in Tomasa's arms, and is carried by her, with Burton's help, to the couch (left.)*)

BURTON (*Burton brings water.*) *mf*

Here! To-ma-sa! Here is

p

Moderato ♩ = ♪

TOMASA (*Trying to revive Chonita with water and by rubbing her wrists and temples.*)

BURTON *To himself* *p*

wa - ter. That Spaniard! Can that be the one she loved?

pp

(*Pausing in her work.*) *mf*

mf Si! Señor! Ho - ly Vir - gin! A -

To Tomasa *mf*

Tomasa! Was the one on the horse her lover?

41

mfz *p*

f *mf* (*To herself.*)

las! Se - ñor, yes! It was sure - ly Se - ñor Ber - nal.

f

She

sfz *p* *cresc.*

(Weeping.) *f*

Like God, Se-ñor

mf (To himself.)

loved him? And I, not know-ing, killed him.

accel. *sffz* *sfz* > *mf* *p*

f *ff*

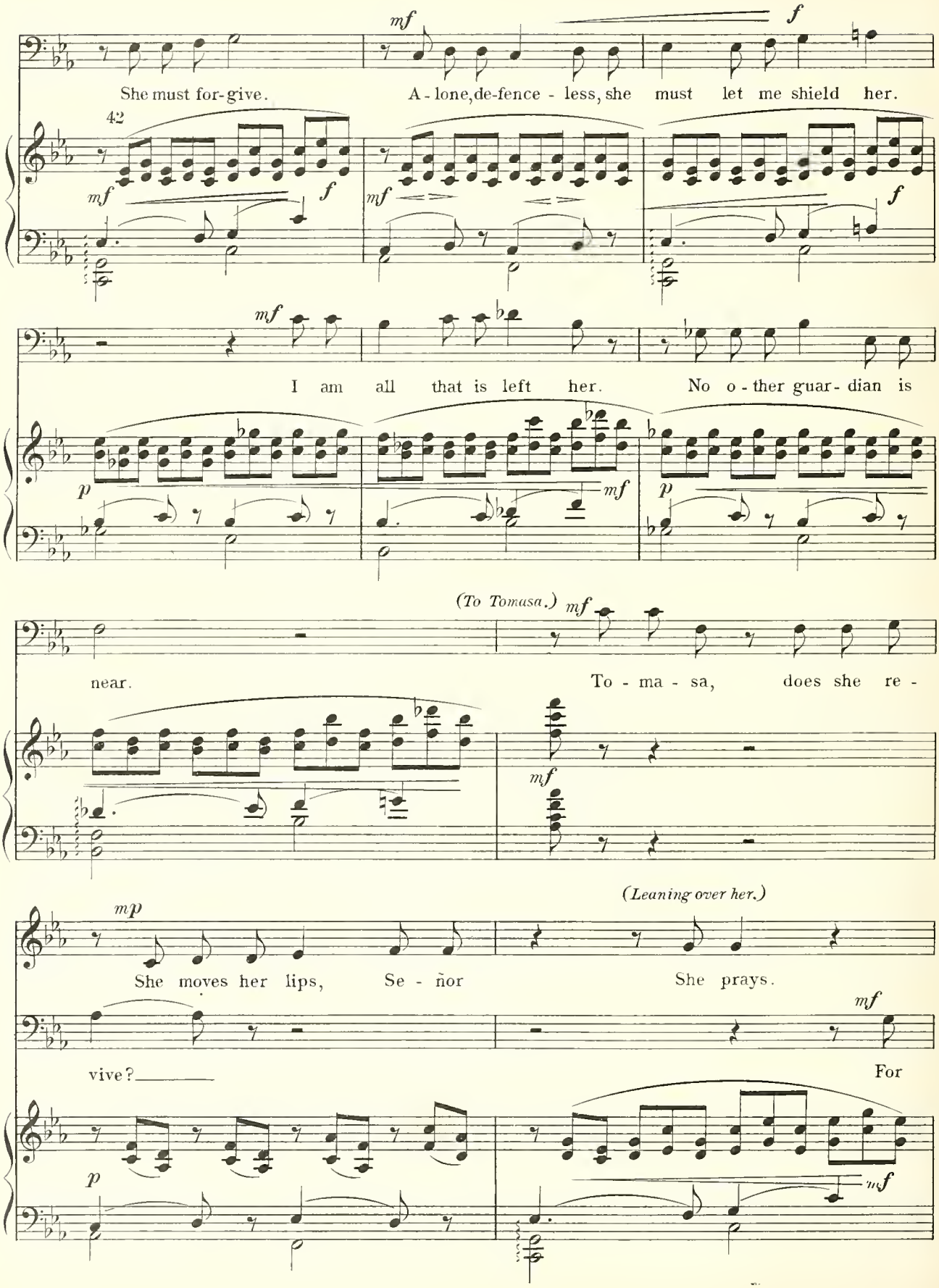
Oh! cru-el stroke of will-ful Fate! Rude wak'ning from my dreams of rap-ture!

sfz > *mf* *sfz*

mf *f* *f*

Her lo-ver's slay-er she will loathe with in-fi-nite ha-tred. But no! 'Tis war.

ff > *mf* *f* *sfz* *sfz*


mf
f
She must for-give.
A-lone, de-fence-less, she must let me shield her.
42
mf
f
mf
f
mf
I am all that is left her.
No o-ther guar-dian is
p
mf
p
(To Tomasa.)
mf
near.
To-ma-sa, does she re-
mf
mp
(Leaning over her.)
She moves her lips, Se-ñor
She prays.
mf
vive?
For
p
mf

mf

Pray

(Turning away sadly.)

him! God give me a love like hers.

p

leave us, Se - nor! She will soon be strong, we will go.

mf

No! I must

p

mf

(In accents of hatred.)

f

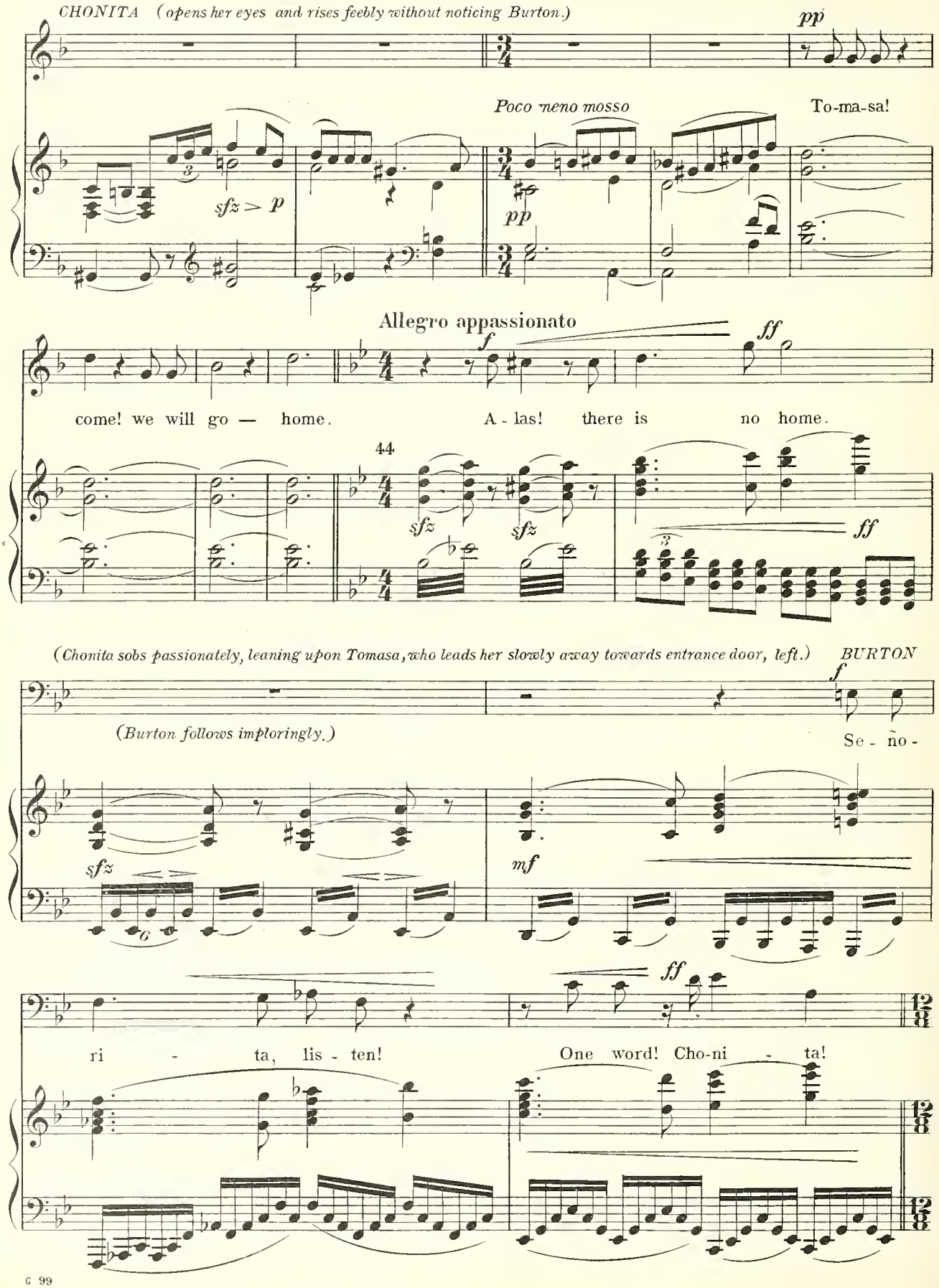
With her, Señor? You with her?

speak with her a - gain.

43

sffz

sfz


CHONITA (opens her eyes and rises feebly without noticing Burton.)
pp
Poco meno mosso
To-ma-sa!
sfz > p
pp
Allegro appassionato
f
ff
come! we will go — home.
A - las! there is no home.
44
sfz
sfz
ff
(Chonita sobs passionately, leaning upon Tomasa, who leads her slowly away towards entrance door, left.)
BURTON
f
(Burton follows imploringly.)
Se - ño -
sfz
mf
ff
ri - ta, lis - ten!
One word! Cho-ni - ta!

CHONITA (Turning angrily upon Burton.)

f *ff*

Not that name to me Se-ñor! Ne-ver a-gain that name to me!

45

sfz

sffz *f*

f *ff* *f*

You who have robb'd me of life, ta-king the life of my Ber - nal.

sfz *ff*

ff *fff* *f*

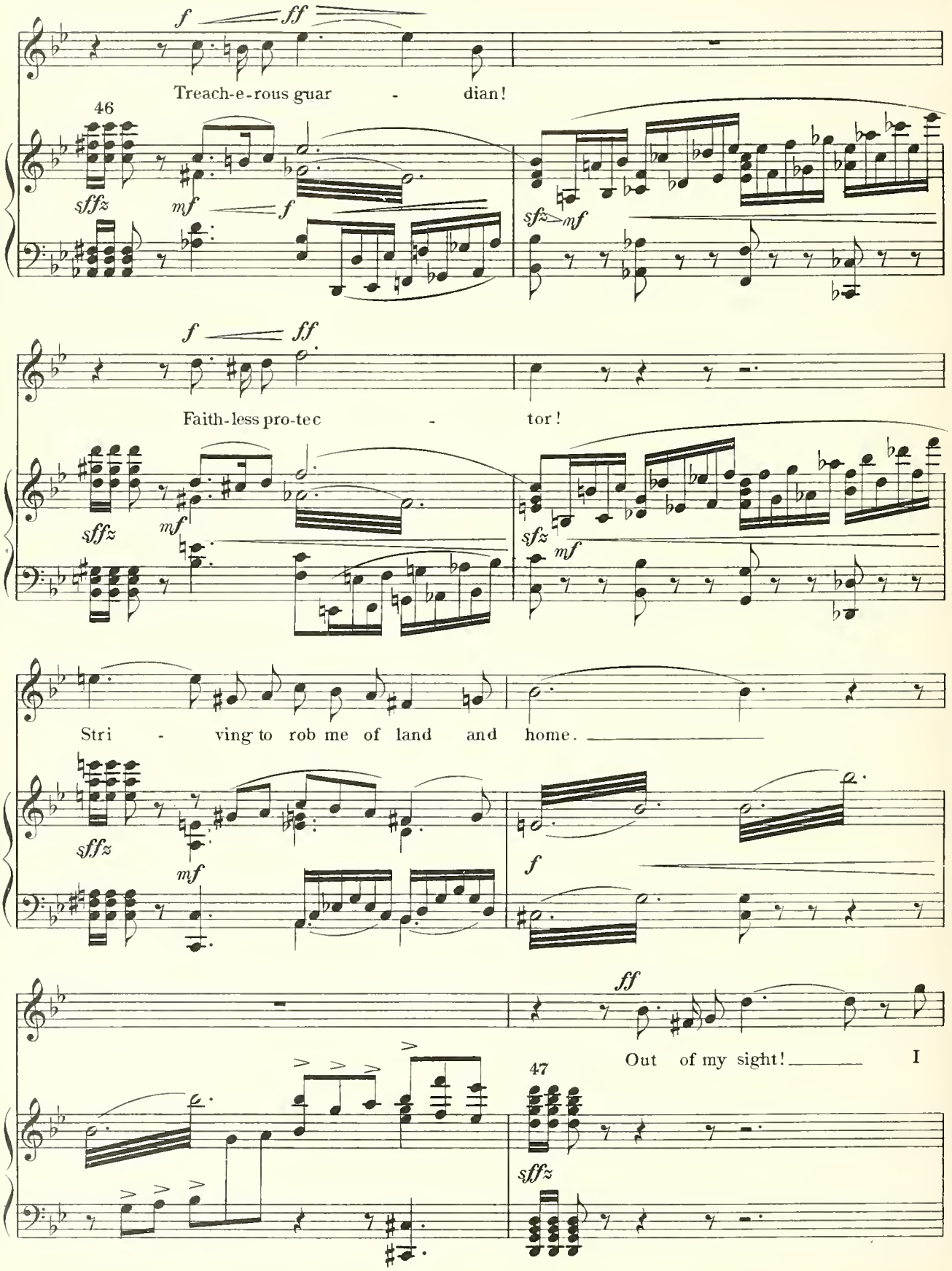
Leave me! Out of my sight! I need not your aid.

sffz *fff*

f

False is your friend - ship, base your de-sign.

f


f
ff
Treach-e-rous guar - dian!
46
sffz
mf
f
sfz
mf
f
ff
Faith-less pro-tec - tor!
sffz
mf
sfz
mf
Stri - ving to rob me of land and home.
sffz
mf
f
ff
Out of my sight!
I
47
sffz

fff

hate you!

f *cresc. molto e accelerando*

BURTON (*with solemn authority.*)

Recit.

Moderato e risoluto

f

Lis-ten, I say! Curb your an-ger.

fff *col voce*

f *sfz*

Hate me if you will; if Fate has or-

sfz *mf*

ff *mf*

dained it. But you are help - less,

48

sfz

drif - ting in the storms of bru - tal wars en-ra - ged

o - cean. I would guide you to safe - ty,

f *mf* *cresc.*

shiel-ding, prove my de-vo - tion. Oh! hear me with fair - ness.

cresc.

Oh! judge me with jus - tice.

49

ff *sffz*

ff

Strive to trust me. Have faith in my

fff

ho - nor.

fff *f* *cresc. molto*

stringendo

CHONITA (*in an outburst of passion*) Allegro appassionato

f

Leave me to God. I will seek His pro -

50

sffz *f*

tec - tion. You and yours, I de-spise,

sfz *sffz* *f*

I loathe. Leave me at once, for -

sffz *sfz* *cresc.* *sffz*

fff

(Chonita breaks down, sobbing passionately.)

e - ver.

ff *fff* *dimin. e riten.*

Andante sostenuto

mp

I will go a - way.

51

p

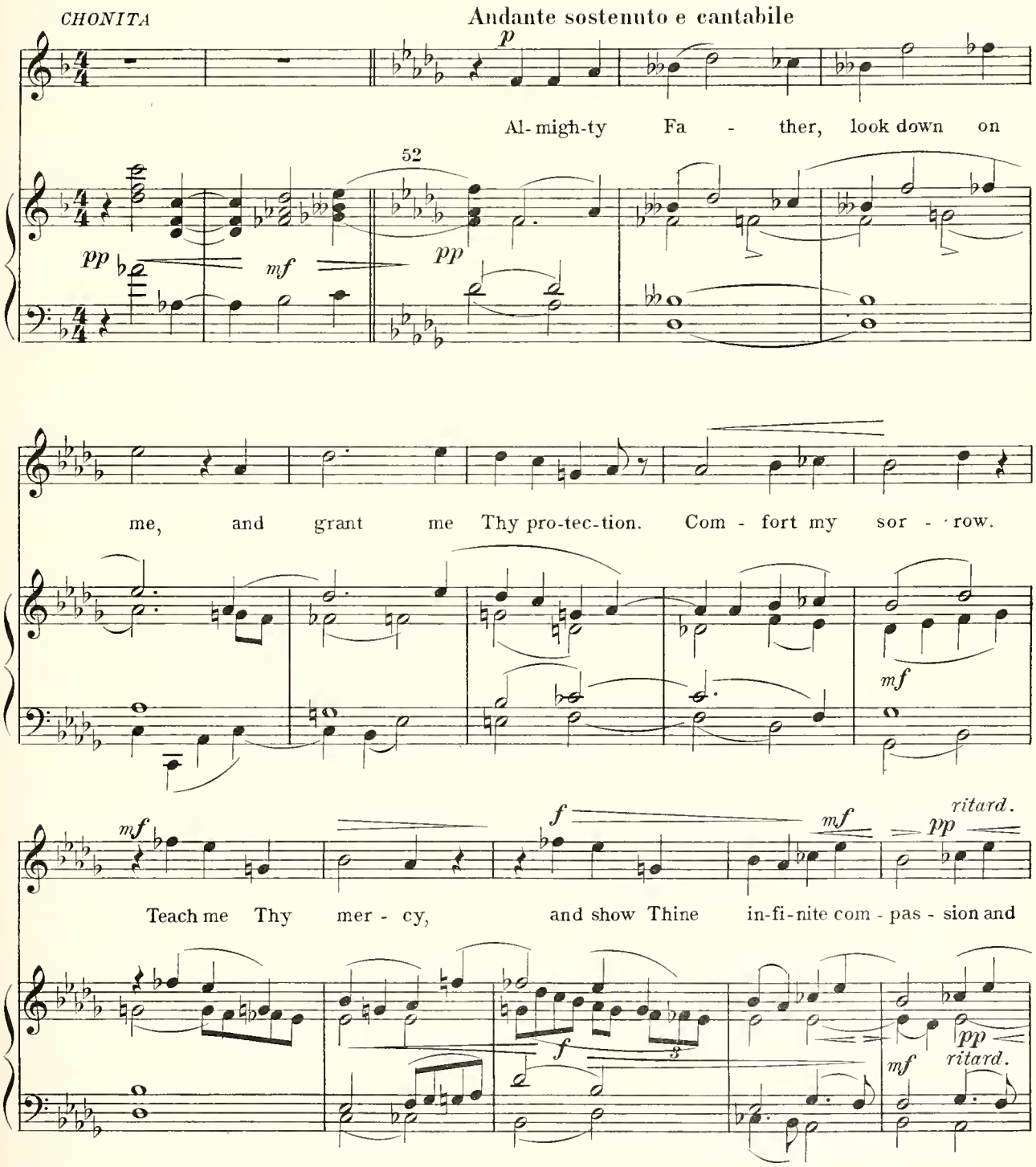
Adagio

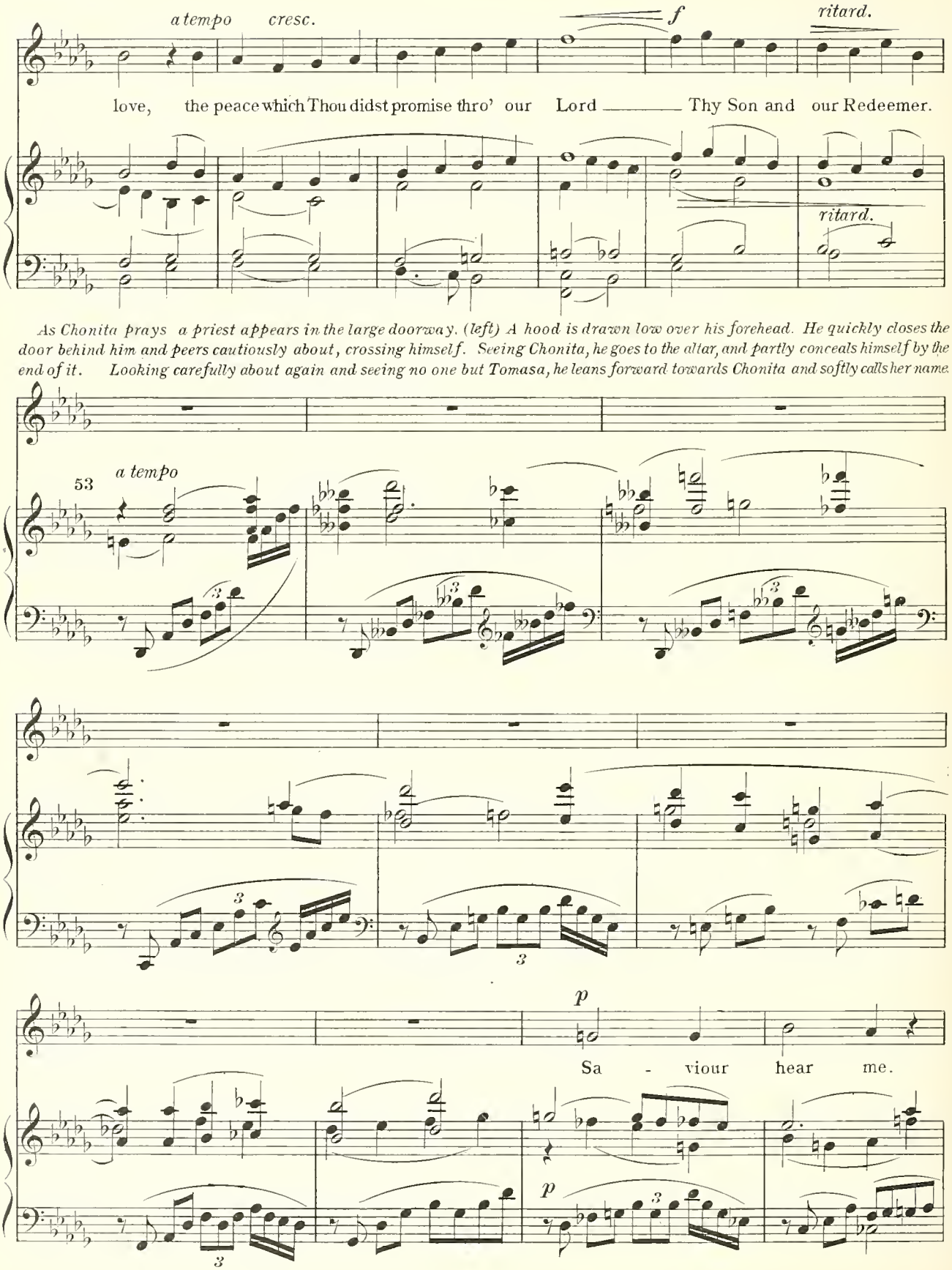
But first, leave me a - lone to pray.

pp *rit.* *ppp*

SCENE IX. *CHONITA, TOMASA, BERNAL*

(Burton turns slowly away, going out at the chancel door. (right) Tomasa follows him and closes the door, then seats herself upon the couch, her head buried in her hands, and her body swaying to and fro.)




a tempo
cresc.
f
ritard.
love, the peace which Thou didst promise thro' our Lord Thy Son and our Redeemer.
ritard.
As Chonita prays a priest appears in the large doorway. (left) A hood is drawn low over his forehead. He quickly closes the door behind him and peers cautiously about, crossing himself. Seeing Chonita, he goes to the altar, and partly conceals himself by the end of it. Looking carefully about again and seeing no one but Tomasa, he leans forward towards Chonita and softly calls her name.
53
a tempo
p
Sa - viour hear me.
p

mf *rit.* *pp*

Break the power of them that com - pass me

ritard. *pp*

a tempo *cresc.*

round. For all who trust in Thy de - fence shall

a tempo 54 *cresc.*

f

fear no e - ne - my. Lord

f

ff *mf*

Thou art my shield and my sal - va - tion.

ff *dimin.* *mf*

BERNAL (disguised as a priest.)

Animato e agitato

Chonita starts up suddenly

p

Cho - ni - ta!

55

p

CHONITA

mf cresc. ff

Ah! Ber-nal is it you, a - live, be - lo - ved?

cresc. cresc. molto

Moderato e largamente

(Bernal embraces Chonita, who fondles him with trembling hands.)

BERNAL

f

Yes! love, a - live and

56

fff

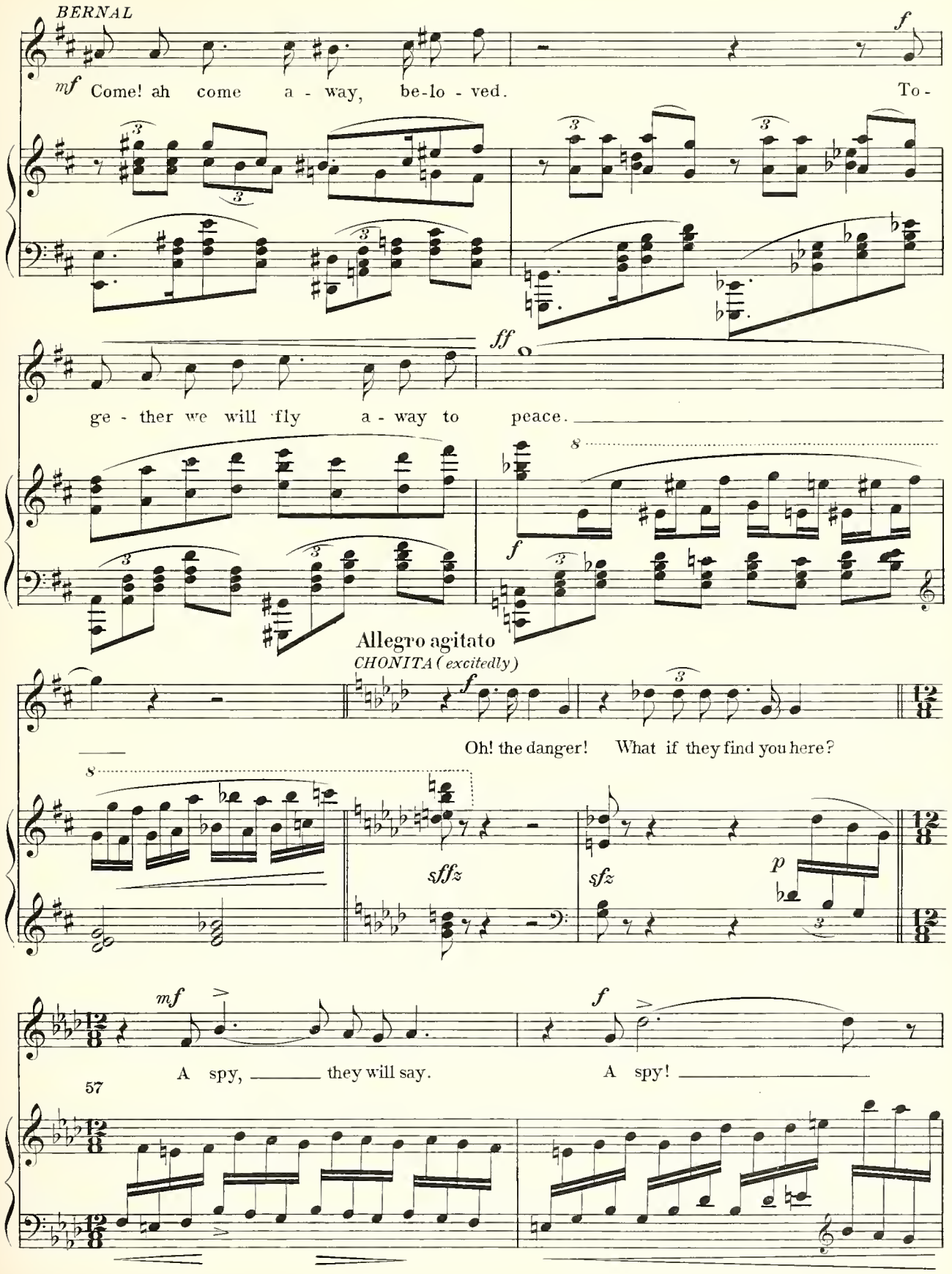
f

ff

here as I pro - mised!

ff

mf cresc. ed accel.


BERNAL
mf Come! ah come a - way, be-lo - ved. To -
f
ge - ther we will fly a - way to peace.
ff
f
Allegro agitato
CHONITA (excitedly)
f
Oh! the danger! What if they find you here?
sffz
sfz
p
mf
A spy, they will say.
f
A spy!
57

(Chonita starts towards the door, drawing Bernal with her. Suddenly she stops.)

mf

They shoot spies. Let us go! Oh! come quickly a-

p

mf

way. But no! First look out-side, To-ma - sa.

See if the way is clear. They must not find you, Bernal.

f *mf*

(Tomasa runs to the door, left, looks about a moment outside and returns hurriedly.)

58

p

f

CHONITA

mf

Here!

TOMASA

mf

Quick! hide him. Quick, I say! the soldiers are coming.

p *f* *p* *f*

CHONITA *(pushes Bernal into the confessional)* *f* *p*

Ber - nal. Here! I will lure them a - way. On - ly be qui - et and

p *f* *p* *f* *p* *f* *p* *f* *p*

f *p* *(Chonita kneels again at the altar as if in prayer)*

still.

f *p* *ritard.*

SCENE X. *CHONITA, TOMASA, TOM and SOLDIERS*

(Corporal Tom, followed by two soldiers, enters at the door, left, but seeing Chonita he pauses.)

59

pp

una corda *cantabile*

CORPORAL TOM

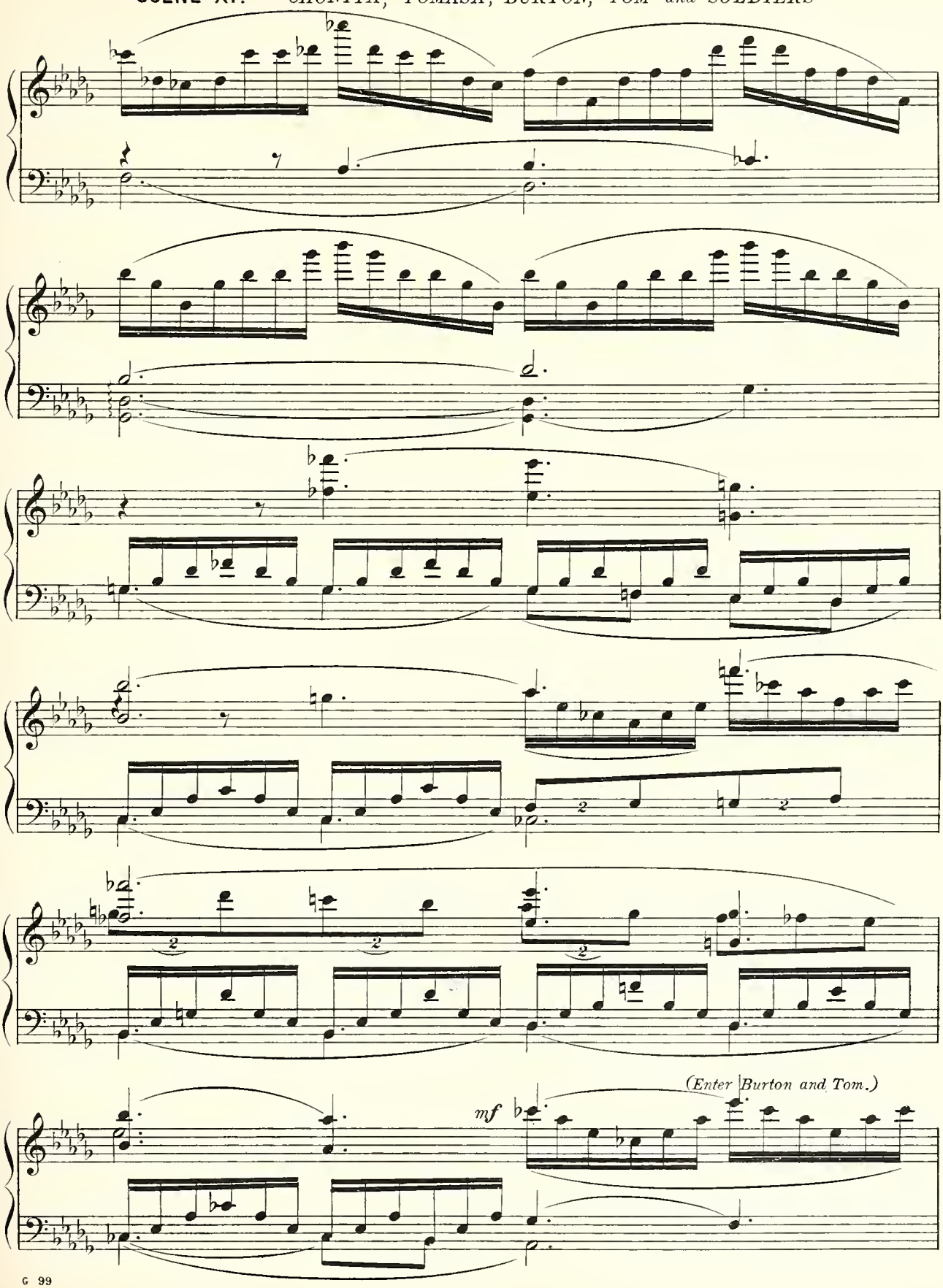
p

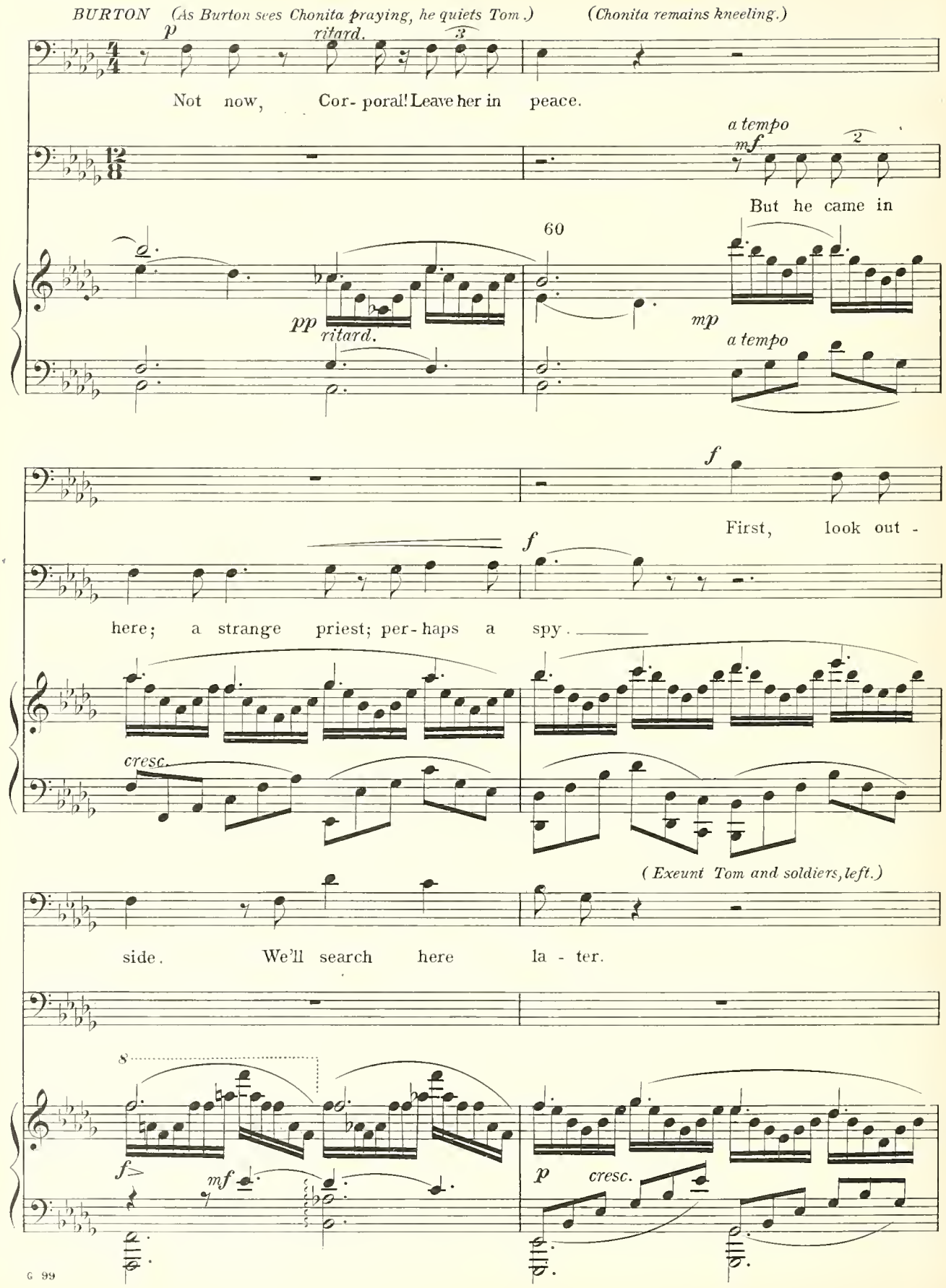
'Twas here he turned in, I'm

(Tom goes into the garden, in search of Burton, and soon returns with him, talking earnestly.)

sure. Wait here 'till I find the Cap-tain.

SCENE XI. *CHONITA, TOMASA, BURTON, TOM and SOLDIERS*




BURTON (As Burton sees Chonita praying, he quiets Tom.)
(Chonita remains kneeling.)
p
ritard.
Not now, Cor- poral! Leave her in peace.
a tempo
mf
But he came in
60
pp
ritard.
mp
a tempo
f
First, look out -
f
here; a strange priest; per- haps a spy.
cresc.
(Exeunt Tom and soldiers, left.)
side. We'll search here la - ter.
f
mf
p
cresc.

SCENE XII. *CHONITA, TOMASA, BURTON*

(Chonita rises slowly from her knees Burton approaches her)

ff

BURTON

p

61

molto dimin. e ritard.

Se-ño-ri-ta, has prayer brought calm-ness

p *col voce*

p

CHONITA

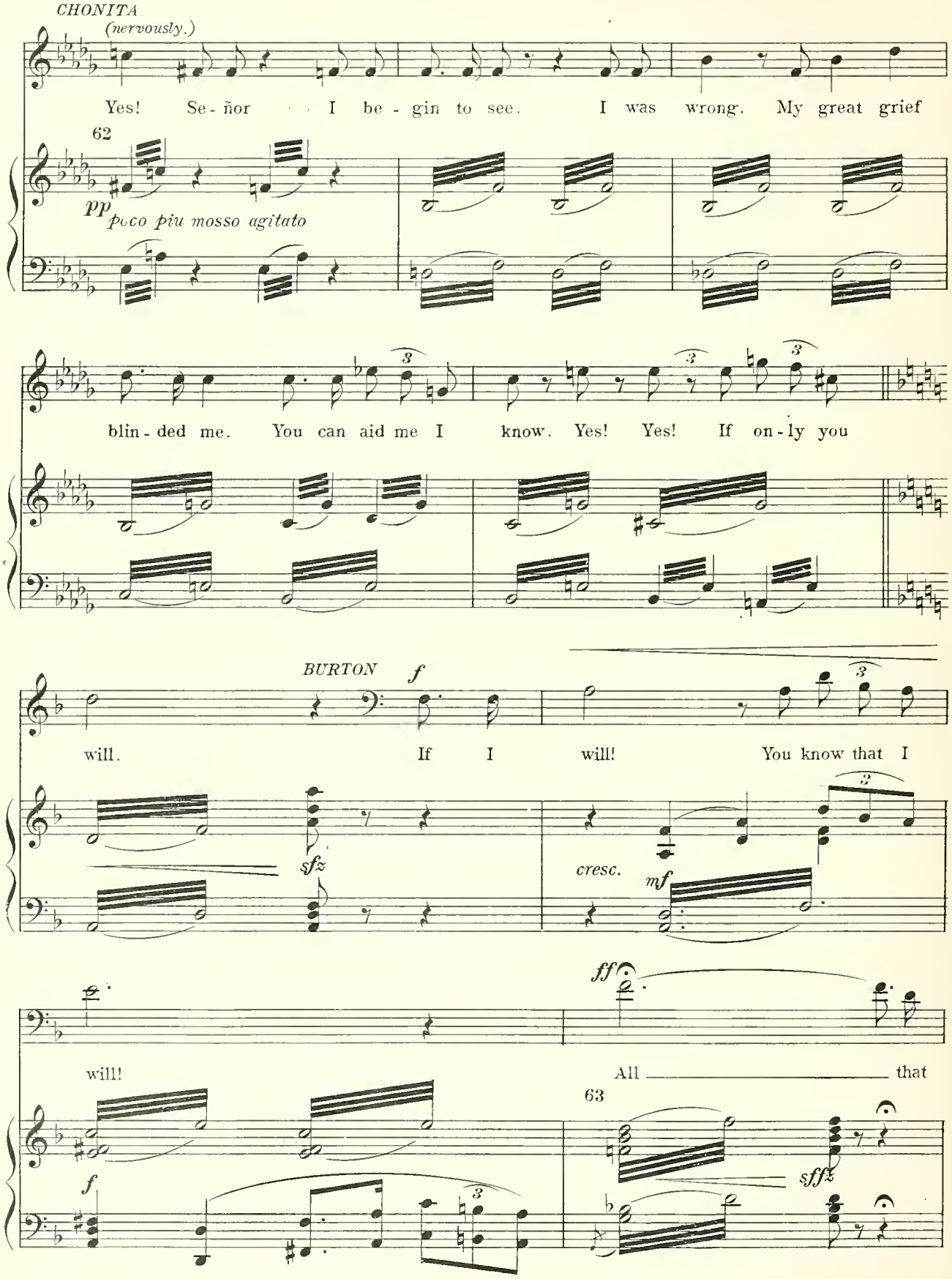
p

Ah!

BURTON

Can you now see more clear- ly the will of God?

mf


CHONITA
(nervously.)
Yes! Se - ñor I be - gin to see. I was wrong. My great grief
62
pp
poco piu mosso agitato
blin - ded me. You can aid me I know. Yes! Yes! If on - ly you
BURTON
f
will. If I will! You know that I
sfz
cresc.
mf
ff
will!
All that
63
f
sffz

man can do I will do for

f *mf* *sfz* *sfz* *mf*

ff

you.

CHONITA *mf* *piu agitato*

Yes! Se - ñor, yes! I

sfz *p* *piu agitato*

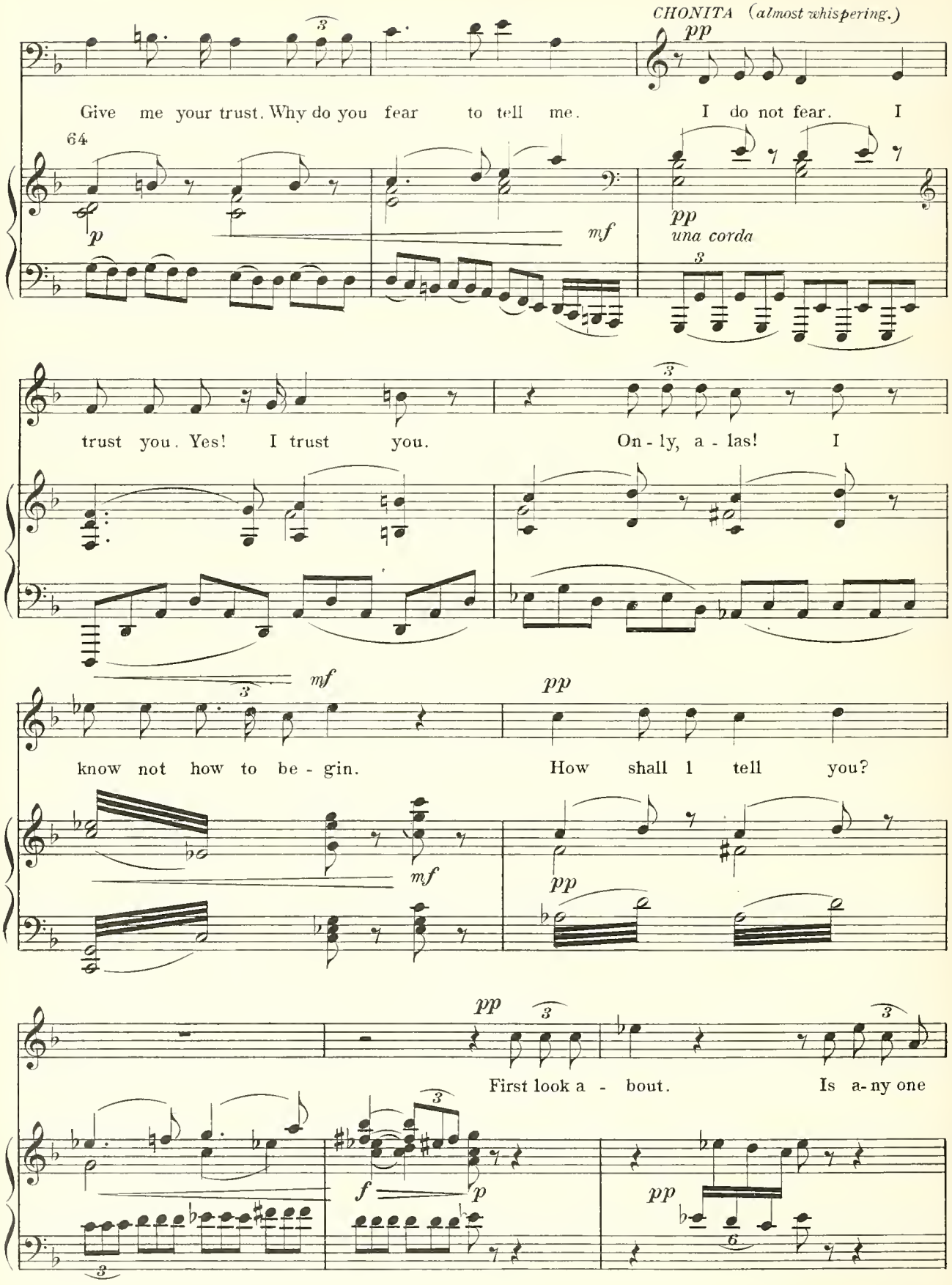
know. But! Oh! If you could on - ly un - der - stand.

f *p* *f* *f* *p* *f*

BURTON *mf*

What do you wish? On - ly tell me,

p *f* *mf*


CHONITA (almost whispering.)
pp
Give me your trust. Why do you fear to tell me.
I do not fear. I
64
p
mf
pp
una corda
trust you. Yes! I trust you.
On - ly, a - las! I
mf
know not how to be - gin.
How shall I tell you?
mf
pp
pp
First look a - bout.
Is a- ny one
f
p
pp

CHONITA

here? Ah! I dare not be-

BURTON

No one.

6

Allegro moderato

BURTON (*with ever increasing emotion*)

gin. *mf* Dear Cho - ni - ta,

65

mf *tre corde*

trust in me. Al - rea - dy you know my love.

mf

All that man can do I will do for you.

mf *f*

My love as pledge I of - fer.

p *f*

p

Trust in me for help and re - fuge

p

mf

Give me on - ly your con - stant faith.

f

Love I ask not, ex - pect not now.

66

mf

f

f *con passione*

Let me lead you a - way to safe - ty.

f

ff

All! yes all! that is

ff

f *ff*

dear - est to man, I would glad - ly a - ban - don for

f

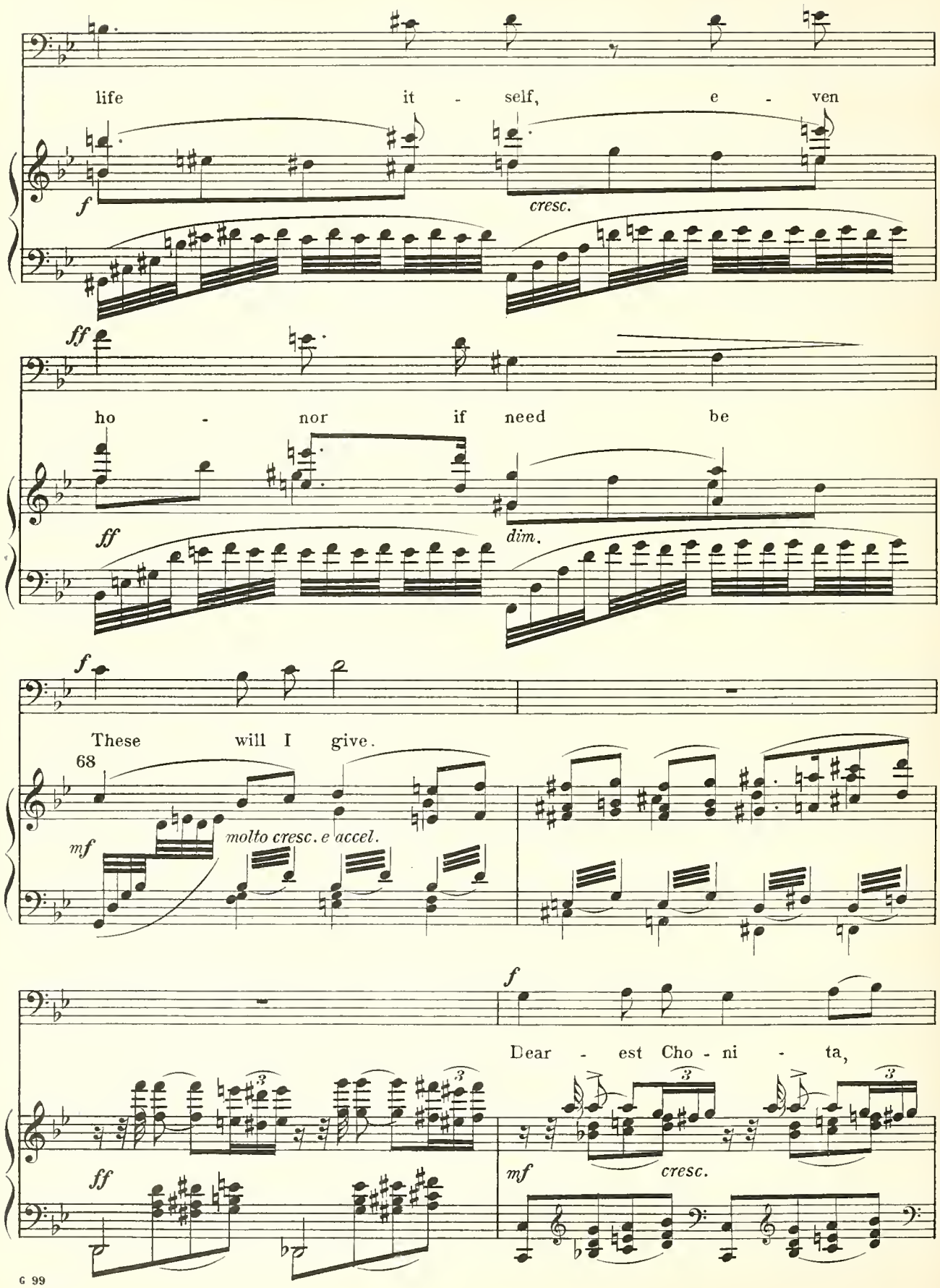
mf *cresc.*

you. Am - bi - tion, yes! and du - ty;

67

mf

f *mf* *f*


life it - self, e - ven
f
cresc.
ff
ho - nor if need be
ff
dim.
f
These will I give.
68
mf
molto cresc. e accel.
f
Dear - est Cho - ni - ta,
ff
mf
cresc.

SCENE XIII. *CHONITA, TOMASA, BURTON, BERNAL, TOM and SOLDIERS*

ff 69 *BERNAL (rushing from his hiding place with dagger uplifted to kill Burton.)* *f*

trust in my love. You wretched

sffz *sffz* — *f*

ff *(Burton starts back quickly, drawing his sword to defend himself.)*

de-vil, 'tis me she loves.

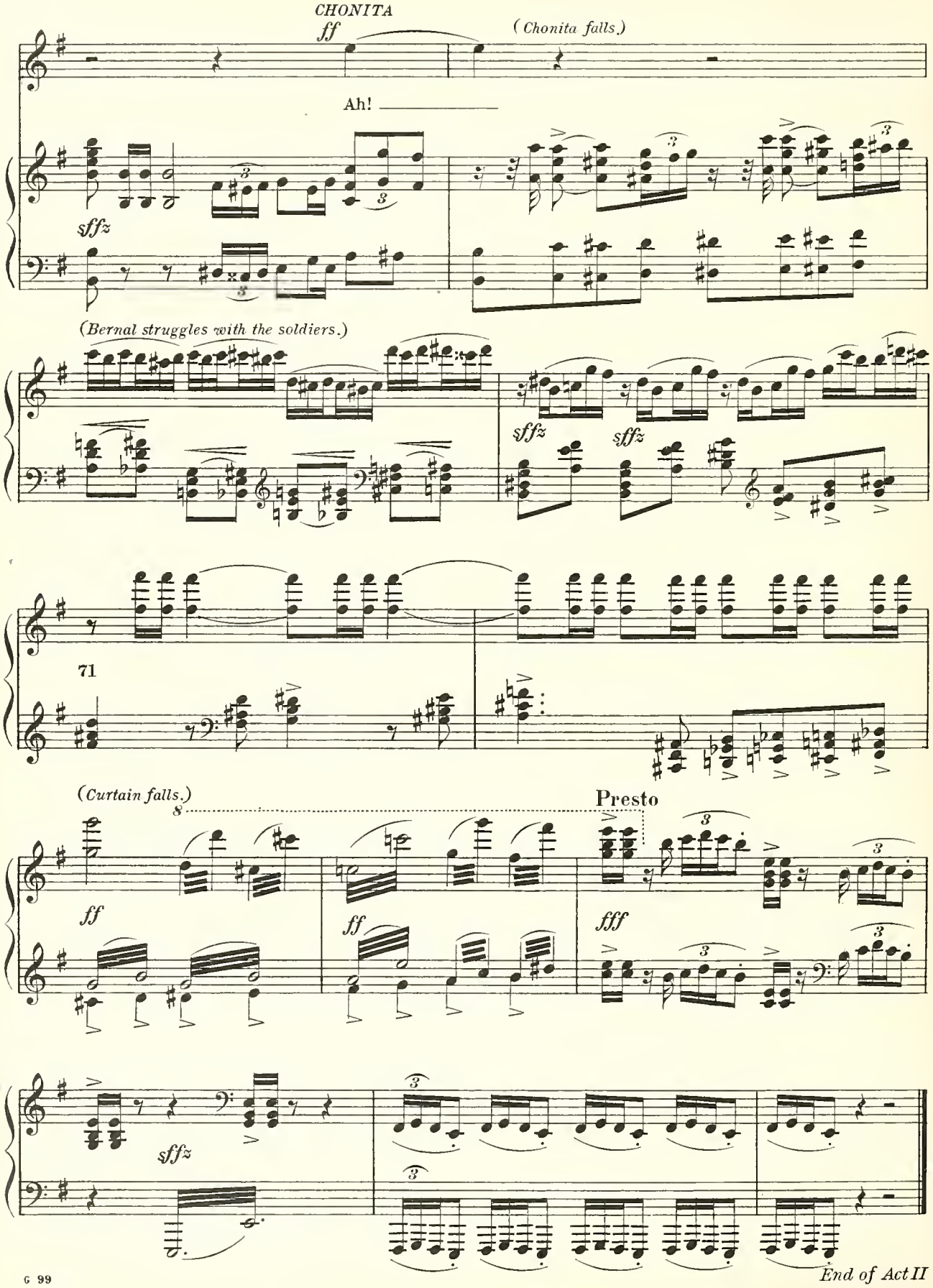
ff *f*

70 *ff* *fff*

I who live to kill you.

sffz

Uttering a scream of terror, Chonita throws herself between the two men, and is wounded by Burton's sword. She falls; and Tomasa rushes to her aid. Corporal Tom and two soldiers rush in and seize Bernal, who struggles with them vainly. Burton kneels by Chonita, bending over her in anxious solicitude.


CHONITA
ff
(Chonita falls.)
Ah!
sffz
(Bernal struggles with the soldiers.)
sffz
sffz
71
(Curtain falls.)
8
Presto
ff
ff
fff
sffz

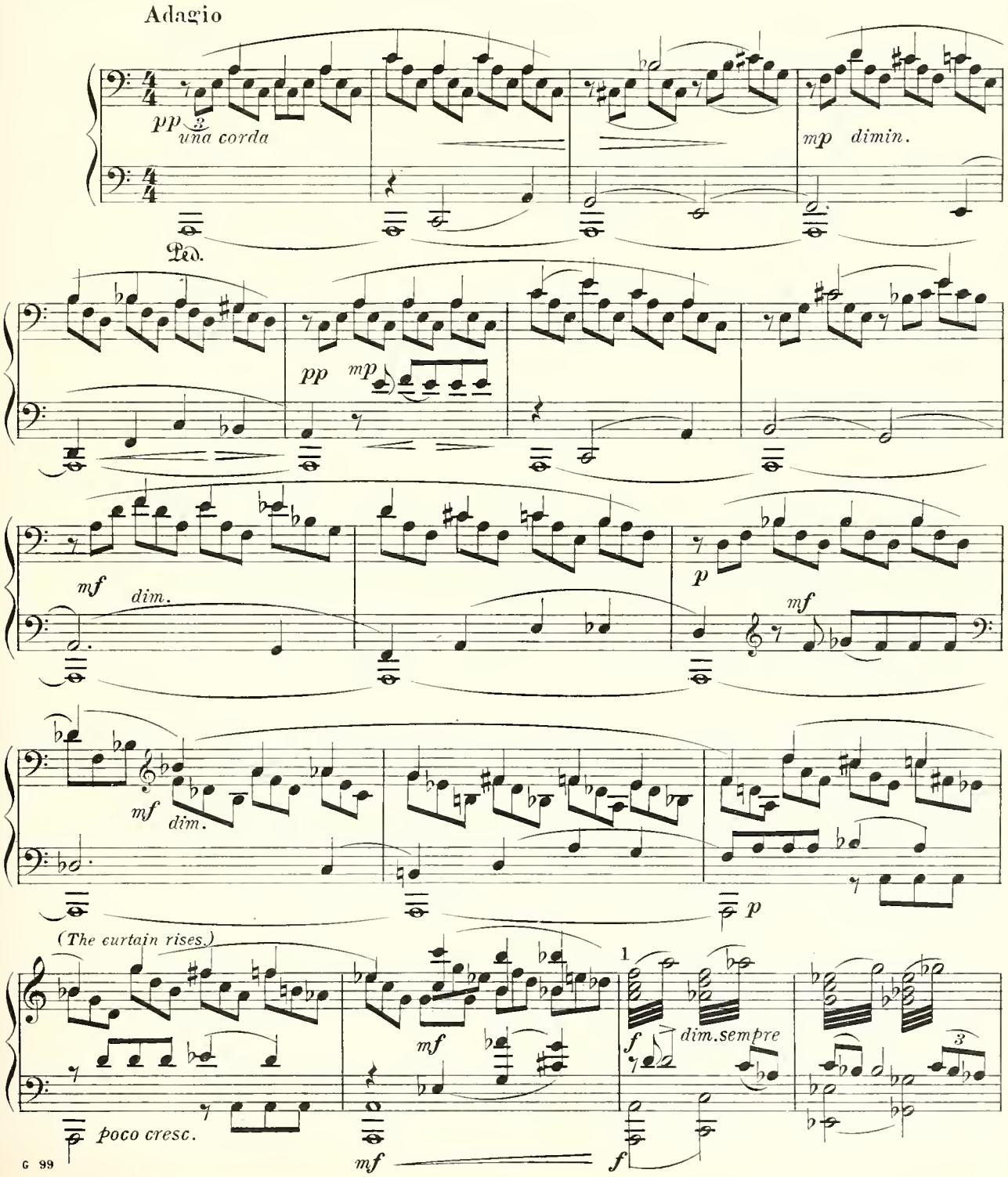
End of Act II

Act III

A bed chamber in Señora Anaya's house, before dawn. The room is lighted only by a candle before a small crucifix, which hangs on the right wall, near the bed. It is scantily furnished with simple furniture; a few religious pictures hang on the walls.

The bed is halfway down stage, on the right, with its head toward the wall.

Chonita sleeps restlessly, anxiously watched over by Tomasa, who crouches upon a stool by the bedside. There is a large window at the left, up stage, and a door, left down stage. There is another door at the rear toward the right. The light is very dim.



SCENE I. *CHONITA, TOMASA*

TOMASA (crouching upon a stool by Chonita's bedside.)

mf

Oh!

pp

p

why does the Pa - dre not come? It is nearly dawn, and

mf

p

mf

p

ma - ny hours since Pa - blo went to fetch him. Pray

mf

God she may live till he comes!

mf

2

p *mf*

p

Why are we born thus in - to

mf *dim.* *p*

f *mf* *p*

sor - row? 'Tis true, as e - ver, love brings life and death.

msfz *p* *f* *p*

pp

pp

This is the mys-te-ry.

f

pp

Here our feeble thought fails. Dark is the sha - dow of the Great

Spi - rit, the aw-ful mys-te-ry, Death!

mf

pp

mf

p

mf 3 4

Why should she who has done no wrong Why should

sfz *p accel. e cresc. sempre poco a poco*

tre corde

she be made to suf - fer?

f *appassionato* *f*

On - ly her great love brought her harm. Ah!

sfz *mf*

God! If her love might bring her life! If

on - ly Se - ñor Ber - nal could live. Ah!

f *mf*

why does the Pa - dre not come?

5

f *mp* *f dimin.*

CHONITA (becoming restless and muttering incoherently in her sleep.)

p *pp*

pp *mf*

A spy, did you say? To -

una corda

(It begins to grow gradually lighter, as the dawn advances.)

TOMASA

p

ma - sa! I am here, dear - est.

Qui-et, on - ly be qui - et and

dim.

CHONITA

pp

sleep. Yes! To - ma - sa.

pp TOMASA

She dreams of

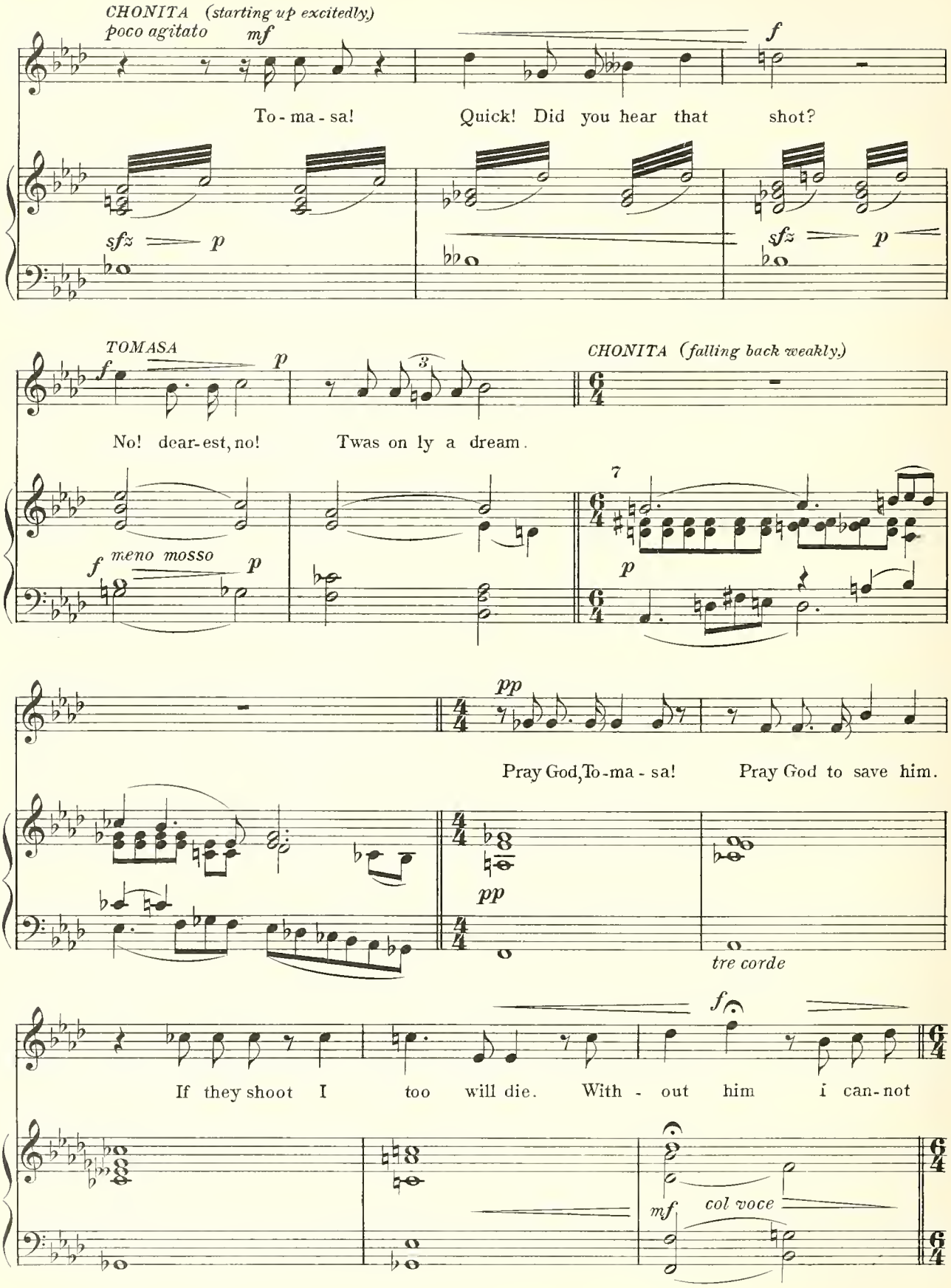
6

ppp

Ber - nal.

cresc. ed accel. poco a poco

tre corde


CHONITA (starting up excitedly.)
poco agitato
mf
f
To-ma-sa!
Quick! Did you hear that shot?
sfz
p
TOMASA
f
p
3
CHONITA (falling back weakly.)
No! dear-est, no!
Twas on ly a dream.
7
f meno mosso
p
p
pp
Pray God, To-ma-sa!
Pray God to save him.
pp
tre corde
f
If they shoot I too will die.
With-out him i can-not
mf
col voce

TOMASA

pp

live. Be qui-et yet a lit-tle, dear.

pp

una corda

p *ppp* *pp*

Try to sleep. Despair is kil-ling her. More than the wound, it

pp

tre corde

pains her. If on-ly Se-ñor

Ber-nal could live Love might bring her life.

mf

mf cresc. sempre poco a poco

When the Pa - dre comes he will find a way to help.

(Tomasa goes to the window and gazes at the rising sun as its first gleams glow above the horizon.)

Poco piu mosso

9

ff

fff

ff

ffff dim. sempre

f

dim. sempre

TOMASA

p

Al - rea - dy the dawn is

pp una corda

breaking. Oh! why does he de - lay?

SCENE II. *CHONITA, TOMASA, CHORUS (outside)*

(Through the open window comes the sound of a morning hymn, sung by several voices.)

TOMASA

mf

Vir-gen san-cti - ssi - ma!

CHORUS (outside)

SOPRANO

pp

Sal - ve, Vir - gen bel - la, Pas - to - re

ALTO

pp

Sal - ve, Vir - gen bel - la, Pas - to - re

TENOR

pp

Sal - ve, Vir - gen bel - la, Pas - to - re

BASS

10

Sal - ve, Vir - gen

ppp

f

The Pa - dre is coming. Help is here

ff

Help is here

a - gra - da - ble, De los pec - ca -

a - gra - da - ble, De los pec - ca -

a - gra - da - ble, De los pec - ca -

bel - la, Pas - to - re a - gra - da - ble

CHONITA

What is that sound To-ma-sa? a

do - res. A - ma - ro - sa ma - dre,

do - res. A - ma - ro - sa ma - dre,

do - res. A - ma - ro - sa A - ma -

De los pec - ca - do - res. A - ma -

CHONITA

song; or do I dream?

TOMASA *mf*

'Tis the sun - rise hymn, dea - rest.

a - ma - ro - sa ma - dre.

a - ma - ro - sa ma - dre.

ro - sa ma - dre ma - dre. Vir - gen

ro - sa ma - dre Sal - ve. Vir - gen

TOMASA

cresc. *f*

Help at last is at hand The Pa - dre is not a - lone.

f

Sal - ve, Vir - gen bel -

f

Sal - ve, Vir - gen bel -

f

bel - la. Sal - ve, Vir - gen bel -

f

bel - la. Sal - ve, sal - ve, Vir - gen

II

CHONITA

mf (She joins feebly in the hymn.)

A - ma - ro - sa ma - dre.

ff *mf*

la a - ma - ro - sa ma - dre.

ff *mf*

la a - ma - ro - sa ma - dre.

ff *mf*

la a - ma - ro - sa ma - dre.

ff *mf*

bel - la a - ma - ro - sa ma - dre.

(Tomasa kneels in silent prayer before a picture of the Virgin.)

pp

p

a - ma - ro - sa ma - dre.

ff *dimin.* *p*

a - ma - ro - sa ma - dre.

ff *dimin.* *p*

a - ma - ro - sa ma - dre.

ff *dimin.* *p*

a - ma - ro - sa ma - dre.

ff *dimin.* *p*

a - ma - ro - sa ma - dre.

dimin. *p*

The song ceases outside, but Chonita continues, with hands raised, as if in prayer.
Through the window many forms are visible, moving about, as Padre Gabriel conceals the soldiers and others who have accompanied him, among the trees.

mf

Oh! Thou great Fa - ther, send down Thine

12

mf *p*

aid; Thy migh - ty aid to him whose

f *sempre piu animato*

love is my life. Spare him!

13

sfz

ff

spare him!

sfz

f

Save him from death.

f

3

Lead him forth from the sha - dow of death, from the mur - de - rous hand of his

sfz *mf*

f *mf*

mf

sfz *mf*

ff

e - ne - my. Show Thy great Power

sffz *mf* *sfz*

(*Chonita falls back exhausted.*)

Spare my be - lo - ved.

14

sffz

dimin. sempre

sfz *sfz*

(*Enter Padre Gabriel, up stage.*)

rit.

SCENE III. *CHONITA, TOMASA, PADRE GABRIEL*

TOMASA

Qui-et! child! The Pa-dre will aid. God will an - swer your

15

p

CHONITA (feebly but hopefully)

pp

prayer. God hears me. He sends His mes-sen-ger. Oh! Ho-ly

fa - ther, God has sent you here to bring His

pp

mf

TOMASA (to the Padre.)

mf

aid. Oh! Fa-ther she is ve-ry near to death. It is not the

16

Poco piu mosso

wound a - lone, but fear; fear for her Ber - nal's life.

f

De - spair and fear are kil - ling her.

f

Piu mosso

mf

Give her some hope. Res - cue her Ber - nal, and

17

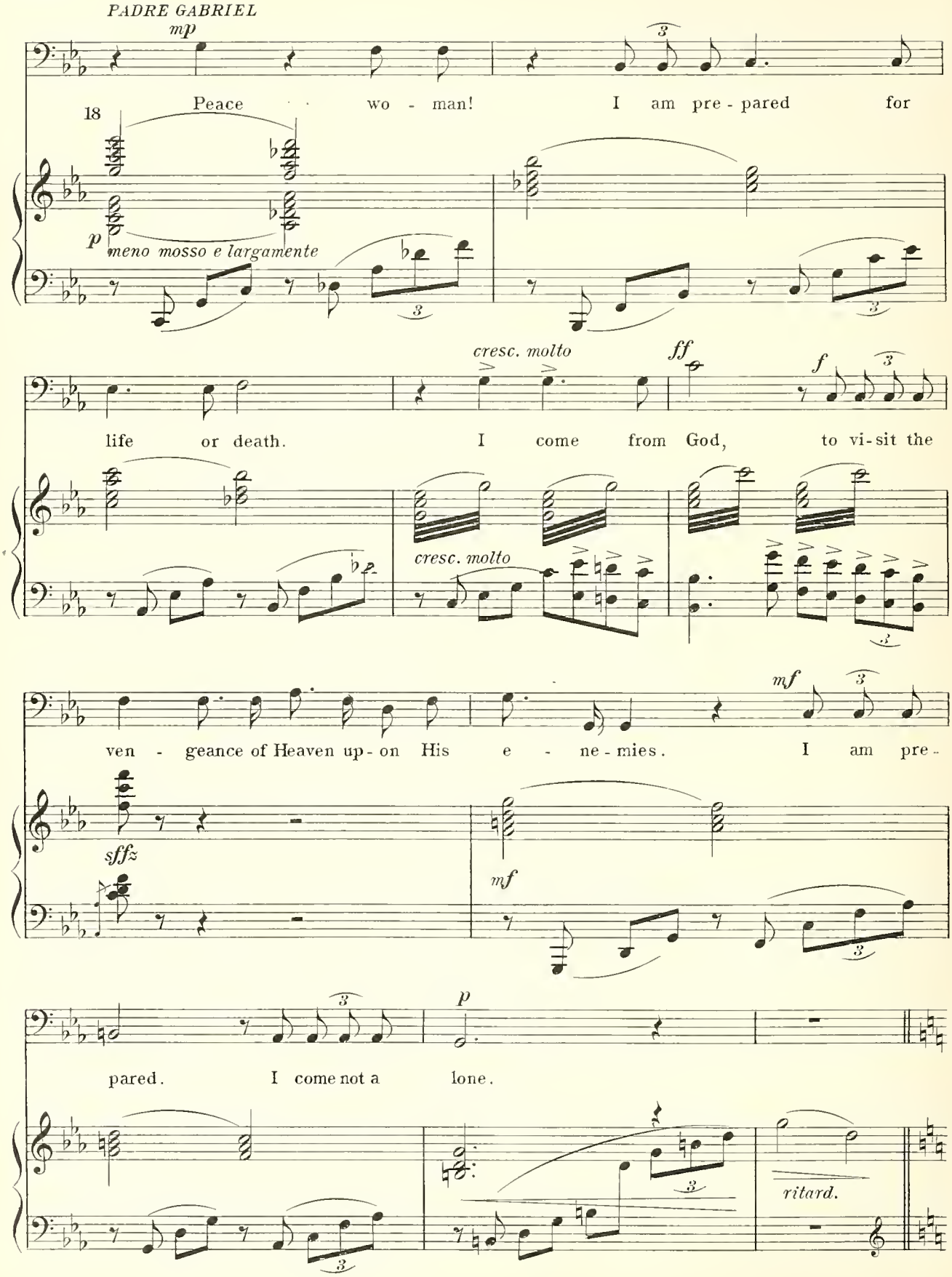
mf

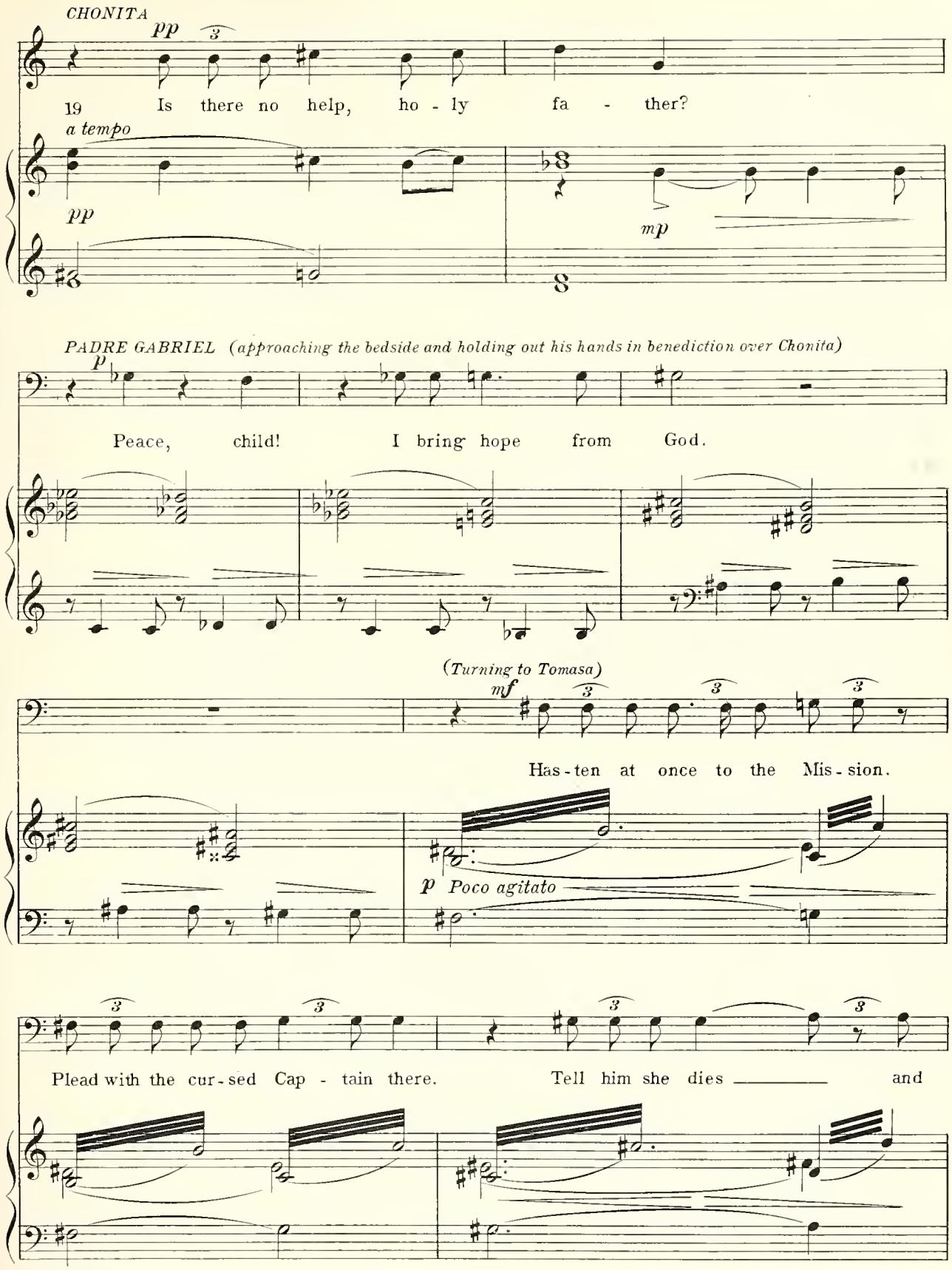
f

love will bring her back to life.

f

ritard. e dim.


PADRE GABRIEL
mp
Peace wo - man! I am pre - pared for
18
p
meno mosso e largamente
cresc. molto
ff
f
life or death. I come from God, to vi - sit the
cresc. molto
ven - geance of Heaven up - on His e - ne - mies. I am pre -
mf
sffz
mf
pared. I come not a lone.
p
ritard.


CHONITA
pp
19 Is there no help, ho - ly fa - ther?
a tempo
pp
mp
PADRE GABRIEL (approaching the bedside and holding out his hands in benediction over Chonita)
p
Peace, child! I bring hope from God.
(Turning to Tomasa)
mf
Has - ten at once to the Mis - sion.
p Poco agitato
Plead with the cur - sed Cap - tain there. Tell him she dies and

begs for one last word with him and with Ber -

nal. He loves her. He will con -

20

f *mf*

sent. Bring them hi - ther, and leave their fate to

(Exit Tomasa, up stage. It grows gradually lighter)

me. But has - ten.

dimin.

SCENE IV. *CHONITA, PADRE GABRIEL*

(From the camp at the Mission is heard the sound of a cannon shot, and then a trumpet playing the Reveille.)

Allegro

(Trumpet on stage.)

pp *(Cannon shot.)* *ppp*

21 *ppp* *una corda*

(Chonita starts up wildly.)

Molto agitato

CHONITA *f*

22

Allegro con fuoco

mf cresc. molto e stringendo
tre corde

The sol - diers

sffz *mf*

ff

Oh! Fa - ther! They seize him.

f

They are lea-ding him forth to

mf *sfz* *ff*

ff *mf*

death. Stop! Stop! Oh! Spare him. Spare him God.

mf *sfz* *ff* *piu mosso* *mf* *f*

Here am I. Here am I.

f *f*

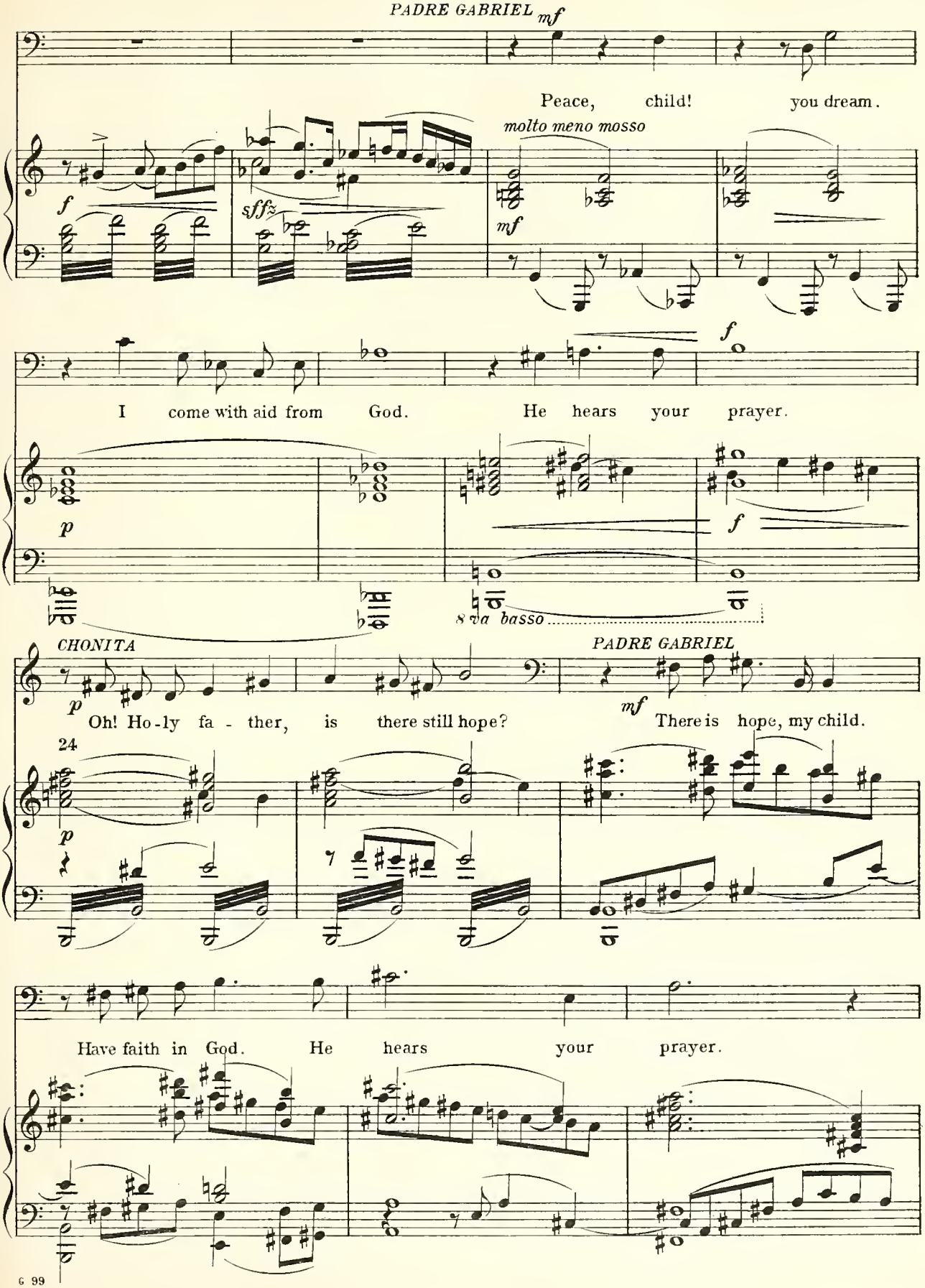
Take me in-stead. Glad - ly I give you

23 *f* *mf* *cresc.*

ff *ff* *mf* (She falls back exhausted.)

my life for his. Take me. Take me.

f *f* *p* *pp*


PADRE GABRIEL
mf
Peace, child! you dream.
molto meno mosso
f
sffz
mf
f
I come with aid from God. He hears your prayer.
p
f
8va basso
CHONITA
PADRE GABRIEL
p
mf
Oh! Ho-ly fa - ther, is there still hope? There is hope, my child.
24
p
Have faith in God. He hears your prayer.

Andante espressivo

p CHONITA *p*

Have faith! Oh! Fa - ther,

25

dimin. *poco riten.* *p*

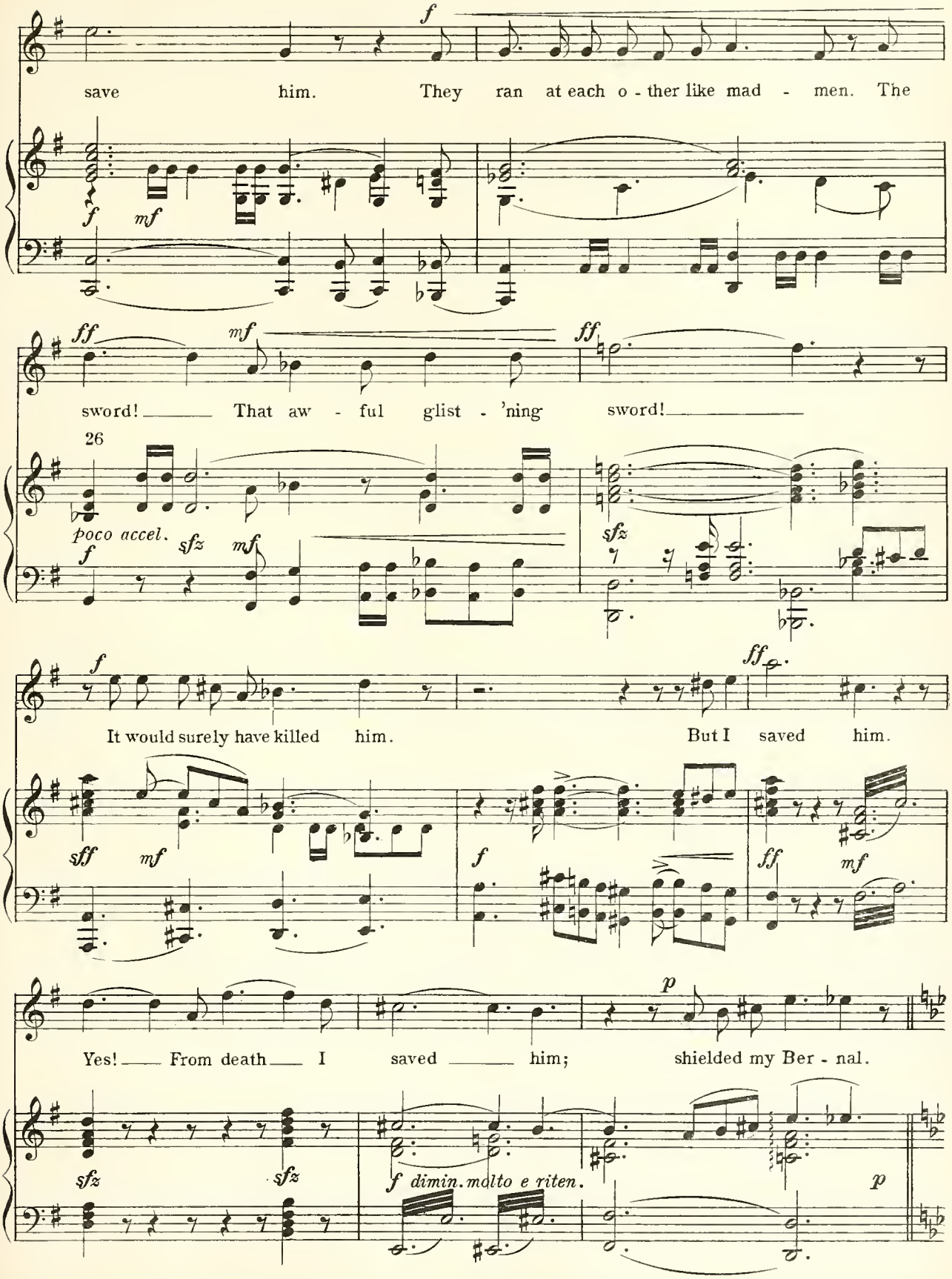
if on - ly Ber-nal is saved, I will live. I

know that I can live if he is spared.

poco agitato *mf*

'Twas on - ly yes - ter-day there at the Mis-sion: I tried to

f *p*


f
save him. They ran at each o - ther like mad - men. The
f mf
ff mf ff
sword! That aw - ful glist - 'ning sword!
26
poco accel.
f sfz mf
sfz
f ff
It would surely have killed him. But I saved him.
sff mf
f
ff mf
p
Yes! From death I saved him; shielded my Ber - nal.
sfz sfz
f dimin. molto e riten.
p

pp

It on-ly pains a lit-tle, the wound.

27
meno mosso

pp

mf

On-ly a lit - tle, fa - ther, But they came and siezed him.

f

mf *p* *mfz*

Ah! It was hor- ri-ble, and now he is suf - fer-ing there.

p *cresc. ed accel.*

He is bound and they mock him: him, my proud Ber - nal.

2

f *cresc. molto*

They call him a spy; who came for me, for

sfz *mf* *sfz* *mf*

ff Allegro con fuoco

me, for his love.

28

sfz *sffz* *mf* *sfz* *mf*

poco meno mosso

mf

Fear - ing nothing he came, to

sfz *sffz* *sfz* *sfz* *mf*

f

lead me a - way to peace as he pro - mised.

f

piu tranquillo

p

Like the swal - low, forth shall we fly;

una corda

pp

forth with our warm love in - to the sun - rise

mf

f

p

Molto maestoso

This was his promise. He came. But now he must die, and

29

mf

tre corde

f

p

I, I too must die. With - out him life is worse than death.

f

poco agitato

mf

Oh! Ho - ly fa - ther, does he still live?

p

If he lives let me see him if on - ly a moment be - fore we

die, to tell him I too shall go,

30

p

Leaving all else to fol - low him; *f* all else for

him.

molto ritenuto

PADRE GABRIEL *meno mosso e tranquillo*

p

Peace, child! He lives. You shall

31

p

f

see him. He will come. I tell you

mf

mf

Largamente

ff

I am sent from God to aid you. Trust in God.

rit.

f

CHONITA

32

p

Ho-ly Fa-ther I trust in Thee.

ff

p

Chonita, exhausted, falls back upon the pillow and closes her eyes. Padre Gabriel watches her for a moment and then goes quietly over to the window and looks out anxiously for Tomasa. As he turns again to go to Chonita, Tomasa enters hurriedly and breathlessly.

PADRE GABRIEL

mf

Think now on - ly of God.

molto espressivo

p

molto ritard.

p

SCENE V. *CHONITA, TOMASA, PADRE GABRIEL*

(Tomasa enters hurriedly and addresses Padre Gabriel.)

Allegro molto agitato

33

sfz *sfz* *mf* *cresc. molto*

TOMASA *mf* *cresc.*

They are co - ming, fa - ther, they are co - ming.

sfz *mp* *cresc.*

ff

Tell her they are co - ming.

f *sfz* *sfz*

PADRE GABRIEL (going to Chonita.)

Largamente

f *cresc.*

34 Thy prayer is an - swered, child, Ber - nal comes.

sfz *mf*

CHONITA (joyfully.)

f

Have hope! Praise God, who

animato

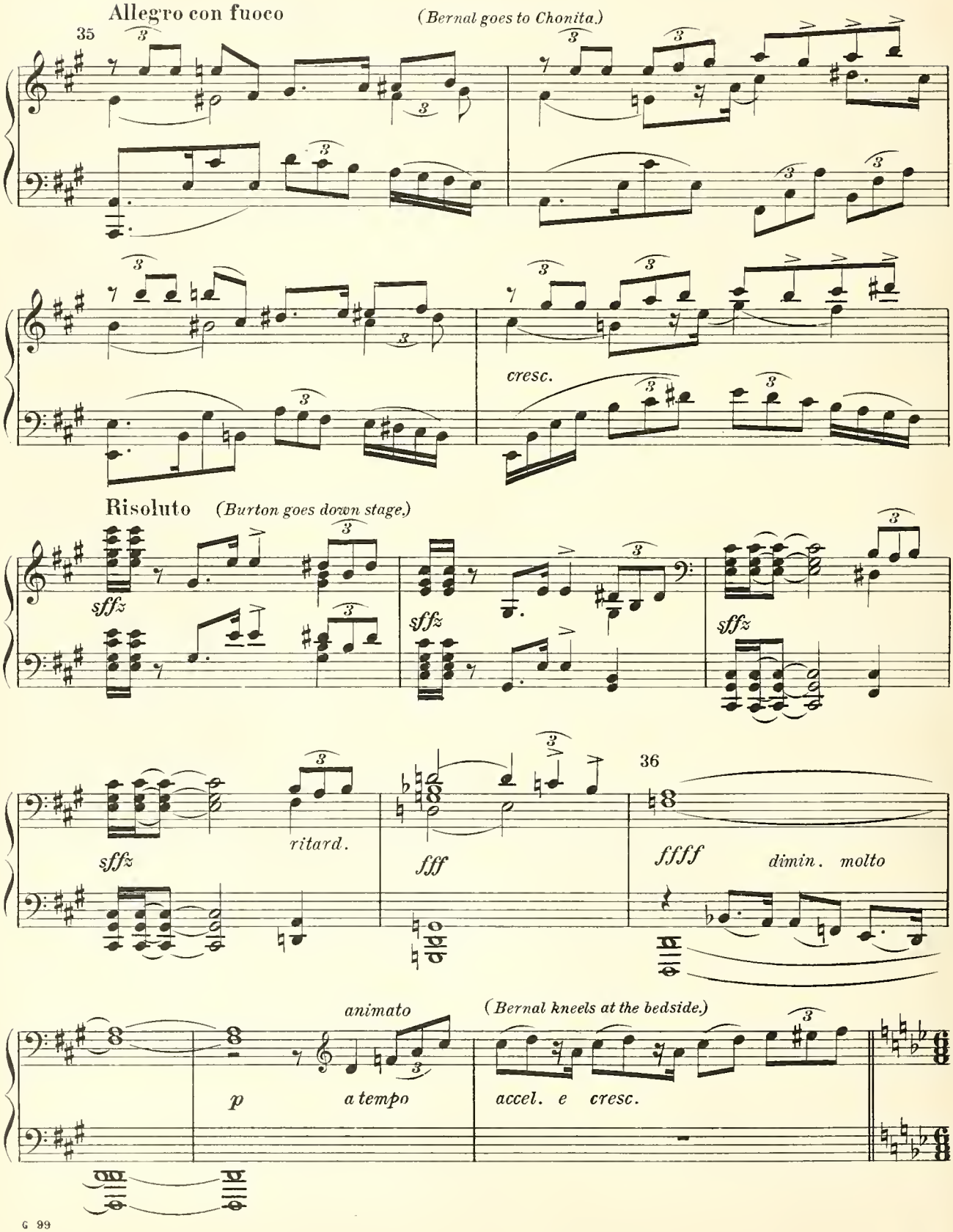
f

hears my prayer.

cresc. *poco accel.*

Enter at rear Burton and Bernal, accompanied by Corp. Tom and two soldiers. Burton removes a chord from Bernal's wrists, which are tied behind him, and releases him. Bernal goes quickly to Chonita's bedside, down stage, and embraces her. She utters a cry of joy when she sees him and fondles him in an ecstasy of love. Burton goes slowly, with bowed head, down stage, (left) where he stands with his back toward Chonita and Bernal. The two soldiers go out at rear. Corp. Tom is directed by Burton to guard the door (left, down stage) on the outside and exits there.

SCENE VI. *CHONITA, TOMASA, BERNAL, BURTON, PADRE GABRIEL*



Allegro con passione

CHONITA *mf* *Recit. ad lib.*

Ah! Ber - nal! Be -

sffz *f*

colla voce

f *ff*

lo - ved! God has answered my prayer. You have come.

37 *con molto passione*

sffz *f*

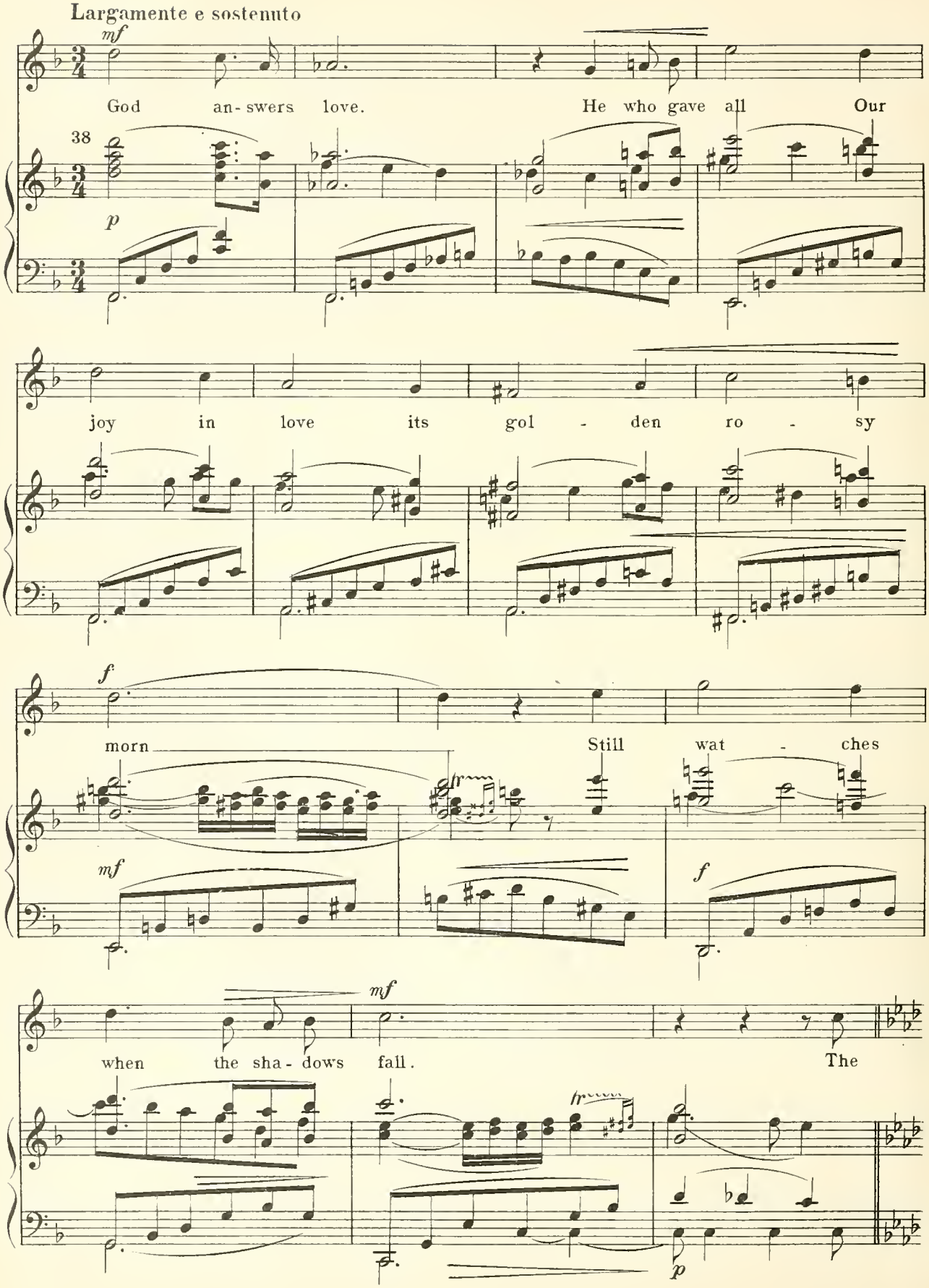
(Chonita sobs passionately, clasping Bernal's head to her breast.)

Poco largamente

BERNAL *mf* *ff*

Yes! Love, I have come.

ff *mf* *f* *p* *f*


Largamente e sostenuto
mf
God an- swers love. He who gave all Our
38
p
joy in love its gol - den ro - sy
f
morn Still wat - ches
mf
f
mf
when the sha - dows fall. The
p

poco piu mosso

sun - light glows u-pon the moun - tain's brow. One

39

appassionato *ff*

hour and I shall be no more. But kiss

cresc. *sfz*

(They kiss.)

me now.

ff *fff*

mf

Our love was born before our-selves were

40

p *mf*

f *p*

born And love shall light the mountains for your eyes when

f

cresc.

I am gone. Look up - ward to the

p *cresc.*

f

peak that cleaves the splendor of th'e - ter - nal skies.

3

f

f

For you to - mor - rows dawn u - pon the

41

ff *f*

ff *ritard.*

hills shall speak our love that ne - ver

ff *rit.*

Largamente

CHONITA

f *f*

Be - lo - ved! Oh! My

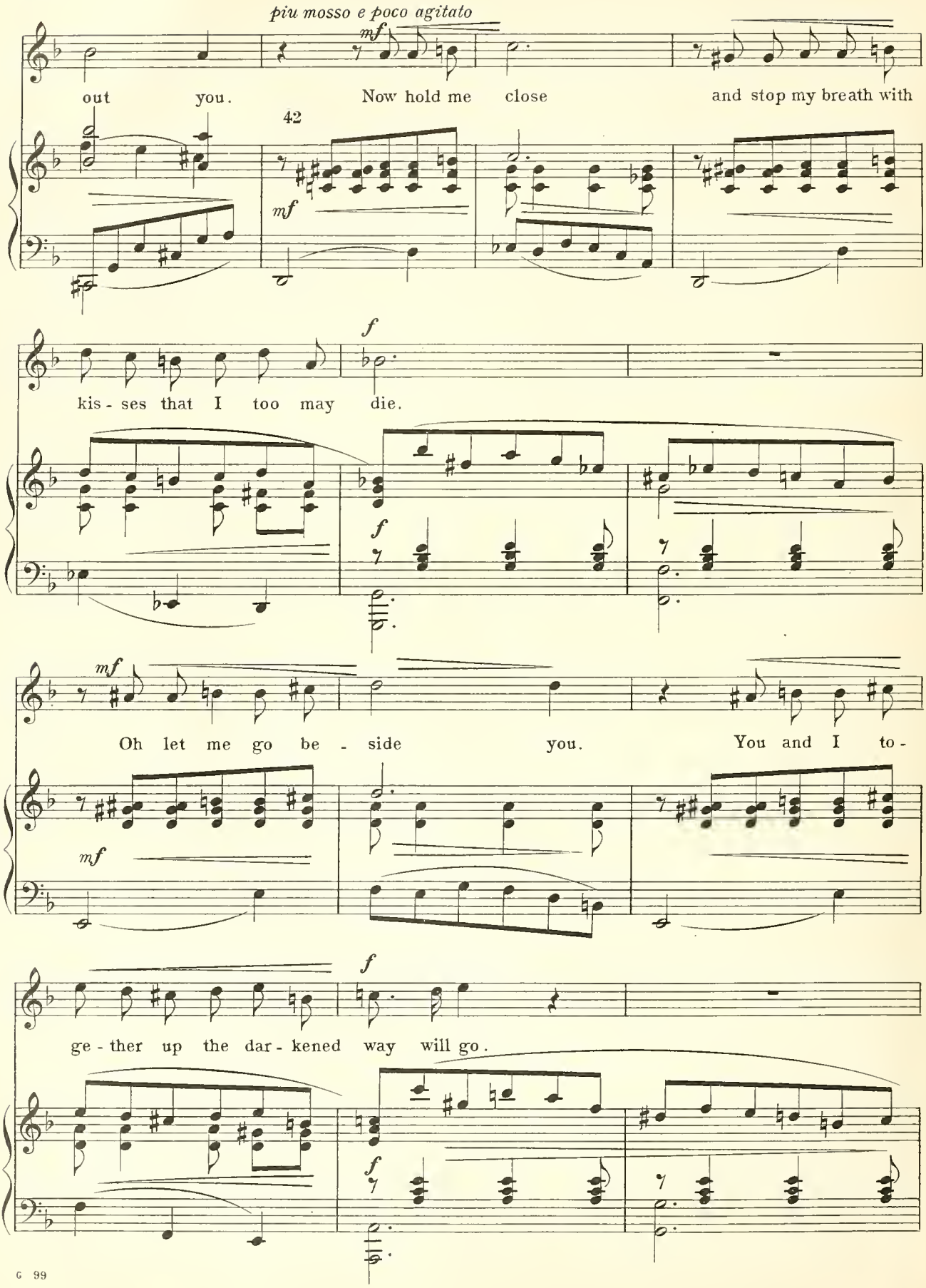
BERNAL

dies.

ff *f* *mf*

life! I fear no death but life a - lone with -

f


piu mosso e poco agitato
mf
out you. Now hold me close and stop my breath with
42
mf
f
kis - ses that I too may die.
f
mf
Oh let me go be - side you. You and I to -
mf
f
ge - ther up the dar - kened way will go.
f

Or you go first and wait. The par-ting for an hour is

43

done. A-gain, a-gain,

cresc.

cresc.

appassionato

f

ff

f

You have me at your side Your heart en-folds my

44

f

ff

f

mf *cresc.*

heart. We who are one shall be one soul be-yond the

mf

cresc.

ff *dimin.*

stars, nor know That we had

ff *dimin.*

CHONITA

died.

BERNAL

f *ff*

Love is a dream and the

45

ff *f*

mf

But the dream out - lives the

mf

drea - mer dies,

mf

mf

sea. Death seals our

mf

Death seals our lips and

f *mf*

lips and shuts our eyes But ev - 'ry kiss that

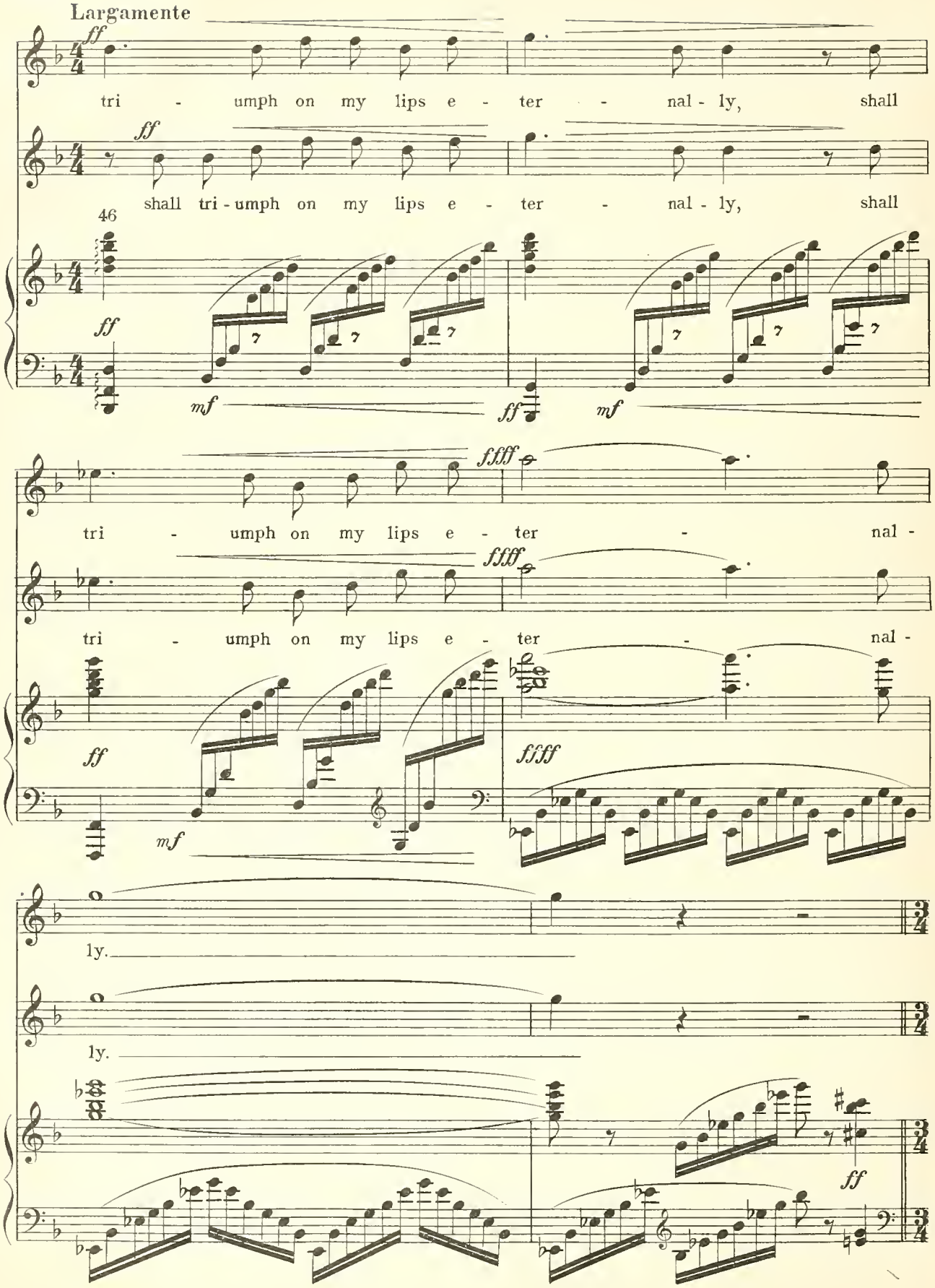
cresc.

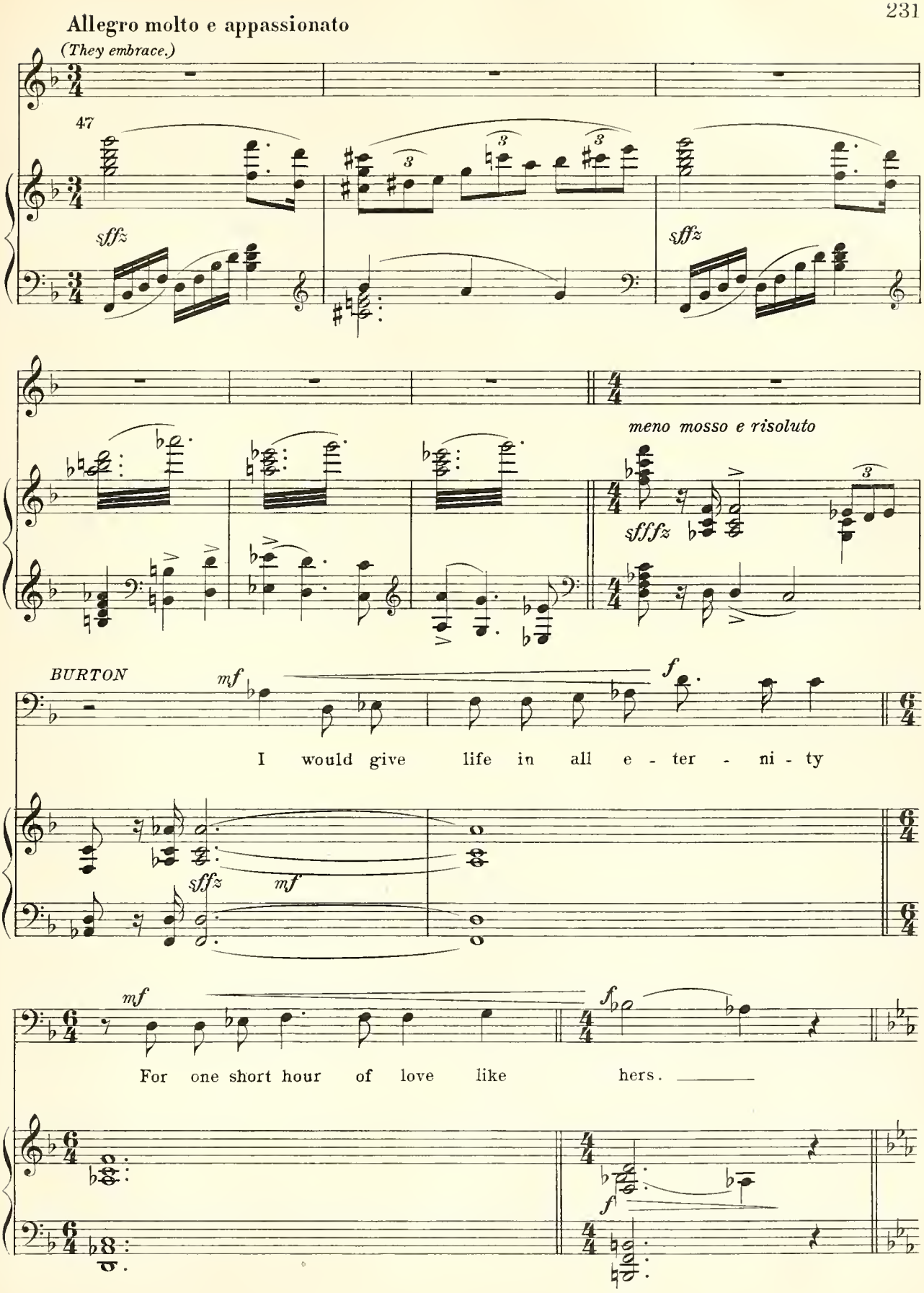
shuts our eyes But ev - 'ry

cresc.

you have gi - ven me shall

kiss that you have gi - ven me


Largamente
ff
tri - umph on my lips e - ter - nal - ly, shall
ff
shall tri - umph on my lips e - ter - nal - ly, shall
46
ff
mf
ff
mf
ffff
tri - umph on my lips e - ter - nal -
ffff
tri - umph on my lips e - ter - nal -
ff
mf
ffff
ly.
ly.
ff


Allegro molto e appassionato
(They embrace.)
47
sffz
sffz
meno mosso e risoluto
sfffz
BURTON
mf
f
I would give life in all e - ter - ni - ty
sffz
mf
mf
f
For one short hour of love like hers.
f

poco agitato

CHONITA *mf*

Se - ñor Bur - ton, one word, one

48

pp *mf* *pp*

plea be - fore I go.

BURTON *meno mosso* *mf*

Speak it,

mf

CHONITA *mf* *poco agitato*

Here! Se-ñor! nea - rer! Here by me!

BURTON *ritard.* *a tempo*

ask what you will

poco agitato

ritard.

mf

(Burton approaches bedside, up stage. Bernal remains kneeling.)

49

You have cared for me, been kind,

pp *mf*

giv'n me aid. Pro - tec - tion and help you have

mf *p*

ff Largamente

pro - mised. Yes! e - ven all! All _____ that

50

sfz *ff*

man can do. You have pro - mised

f *sfz* *sfz* *f*

me.

ff *f*

BURTON *(with great emotion, breathing deeply.)*

f

Aye! for your love.

sffz *sfz*

CHONITA *mf*

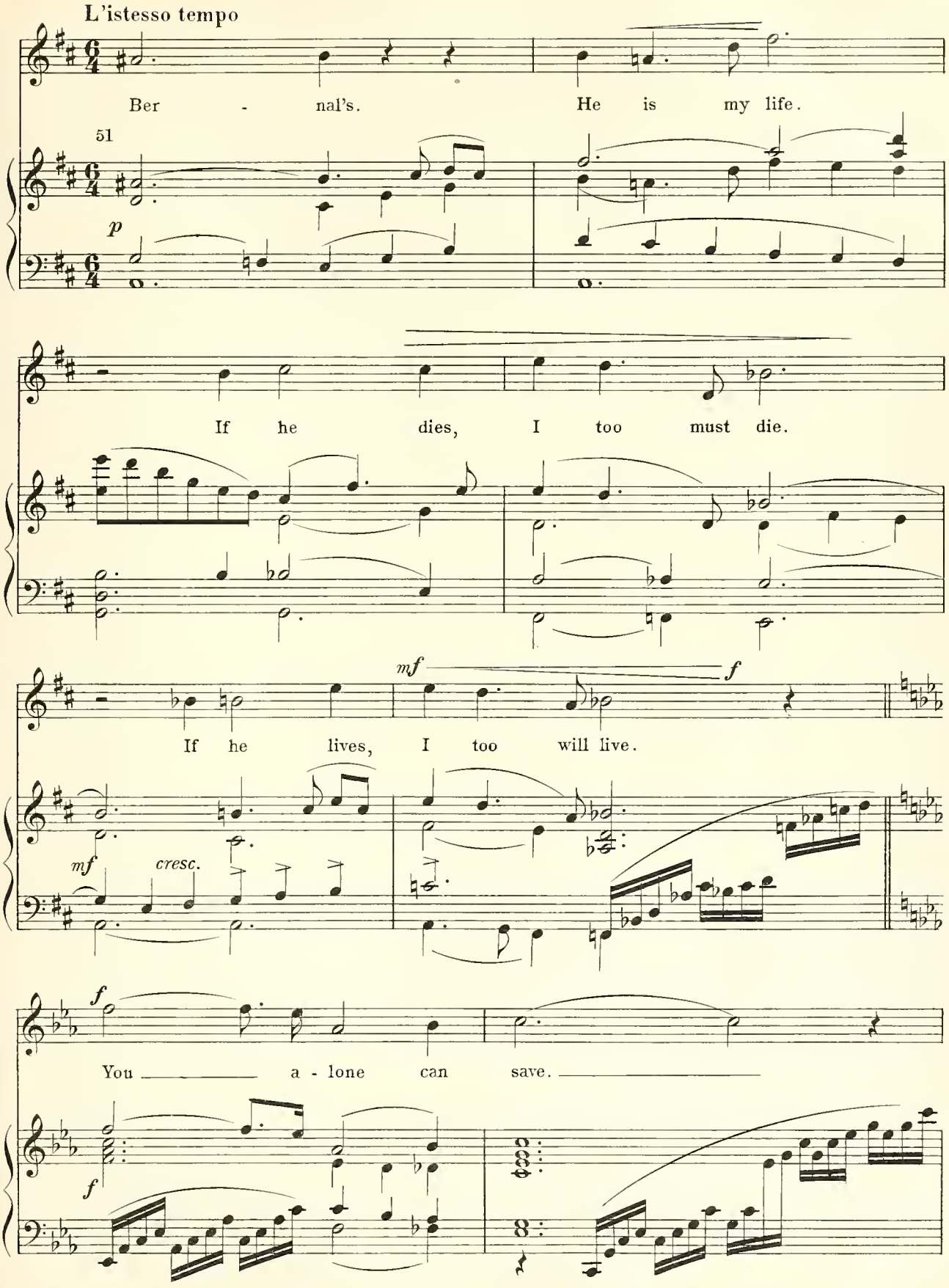
My love is not mine. It is gi - ven.

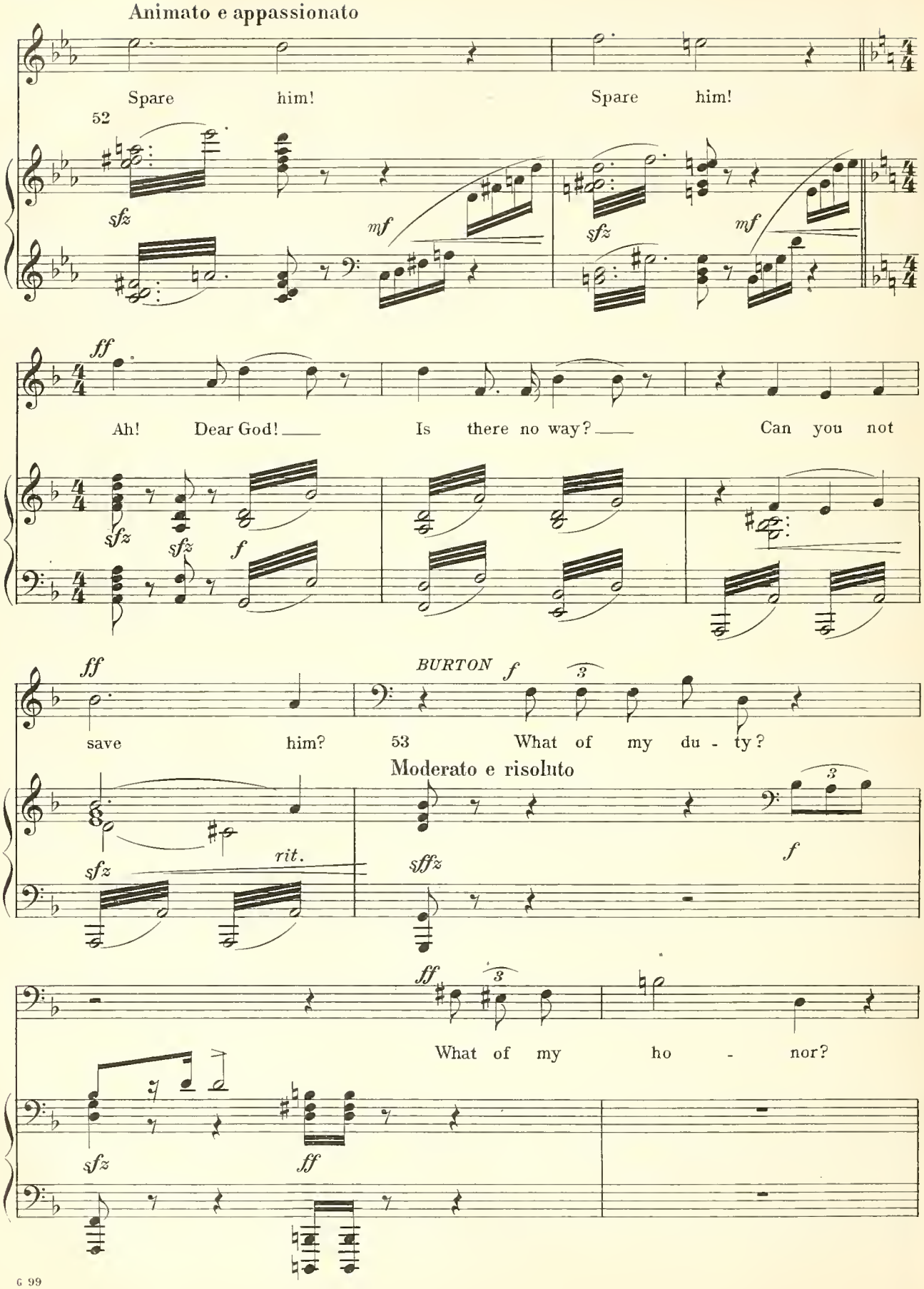
p *mf* *p*

p

It is whol - ly his, my

mp *mf*


L'istesso tempo
Ber - nal's. He is my life.
51
p
If he dies, I too must die.
mf
f
If he lives, I too will live.
mf
cresc.
f
You a - lone can save.
f


Animato e appassionato
Spare him! Spare him!
52
sfz
mf
sfz
mf
ff
Ah! Dear God! Is there no way? Can you not
sfz
sfz
f
ff
BURTON
f
save him? 53 What of my du - ty?
Moderato e risoluto
sfz
rit.
sffz
f
ff
What of my ho - nor?
sfz
ff

f *poco agitato*

How can I save a spy?

mf *sfz*

BERNAL (*starting fiercely.*) *ff*

I am no spy, you co-ward.

sffz *sfz*

CHONITA (*quieting Bernal.*) *mf*

Ber-nal, lis - ten!

PADRE GABRIEL *p*

Peace, son!

CHONITA *mf*

He came not as a

54 *meno mosso*

p *mf*

spy. He came for me; fea-ring no - thing he came to

f

cresc.

take me a - way to peace.

f *p subito*

BURTON

mf

55 I be - lieve your word. But

sfz *p*

how to make my men be - lieve! How to save him with

poco cresc.

mf

ho - nor! This I know not yet.

sfz *f* *f*

Moderato e maestoso

mf

I bear no ma - lice,

56

mf

but du - ty I owe. Him would I

f

p

glad - ly re - lease, glad - ly, joy - ful - ly

dolce

mf

give to your love. Yes! By the great love

f

I bear to you, him would I joy - ful - ly give.

ff

But

57

ff > *f*

du - ty! Ho - nor!

ff *stringendo*

sfffz

a tempo

f

How shall I an - swer these?

mf

accel. e cresc. - - - - - - -

(in anguish.)

ff

Just Heaven!

fff *col voce* *sfz* *mf*

Why has this task been set for me? Would I might die with ho - nor!

Largamente

Life I would glad - ly give to save you.

58

sfz *f* *stringendo*

fff

Great God, send me death.

sffz *f* *ff* *sffz* *fff* G.P.

Moderato

PADRE GABRIEL (ominously.)

mf

59

Your prayer is heard. E - ven

mf

f

now death a - waits you. I God's mes-sen-ger bear you His summons

Agitato

(Two shots are heard outside, and men's voices shouting.)

CHONITA

f

He is from God.

BERNAL

f

The priest is mad.

(Shot.)

sfz *mf* *sfz*

SCENE VII. *THE SAME, CORP. TOM, American and Mexican Soldiers and followers of Padre Gabriel*

MALE CHORUS (outside.)

TENOR I — *f* — Ho! Ha! Ho! Ha! Ho!

TENOR II — *f* — Ho! Ha! Ho! Ha! Ho!

BASS I — *f* — Ho! Ha! Ho! Ha! Ho!

BASS II — *f* — Ho! Ha! Ho! Ha! Ha!

60 Allegro molto

(Shot.) *sfz* — *stringendo* *sfz*

(Enter hurriedly two American soldiers (up stage) who start to barricade the door with furniture. Burton goes over to them quickly.)

Ho! Ho! Ha!

Ho! Ho! Ha!

Ho! Ho! Ha!

Ha! Ha! Ho!

sffz *sffz*

BURTON (going over to his men.)

f

What is it, men?

FIRST SOLDIER

f

A trick! A trap!

61

sfz *colla voce* *sfz* *sfz*

FIRST SOLDIER

But here we can ea - si - ly beat them off.

MALE CHORUS (outside.)

f

Ho! Ho!

f

Ho! Ho!

f

Ho! Ho!

f

Ha!

Allegro molto

sfz *sfz*

(The door left, down stage, bursts open, and Tom, wounded, staggers in, pursued by two Mexican cavalrymen with drawn sabres. Tom falls near the door. The Mexicans stop and draw back a little when they see Burton and his men.)

(Tom falls.)

Ha!

Ha!

Ho!

Ho!

sffz

TOM

(Tom dies.)

Save your-self, my Cap - tain.

62

sffz *mf* *sfz* *sfz*

meno mosso

BURTON *(addressing his men with sudden decision.)*

(Exeunt American soldiers.)

f

Back to your posts, my men, leave these to me.

ff *sffz* *sfz* *f*

BURTON (turns to Chonita.)

63 Moderato e sostenuto

f

Cho - ni - ta! Glad - ly I of - fer

ff *mf* *f*

my life for his, To give you free - dom,

f

ff

love and joy.

cresc. ed accel.

sfz

(Burton draws his sword and rushes at the first Mexican as if to fight him, but lowers his guard and is stabbed. Chonita and Bernal look on in impotent bewilderment.)

Allegro molto e furioso

64

sfz *sffz*

Presto

ff *cresc.* *sfffz* *f*

sfffz *f* *sfffz* *f* *sfffz* *sffz*

(*Burton falls wounded.*)

molto rit. e dim.

BURTON (*raising himself upon one hand and looking toward Chonita.*)

Largamente

mf *p*

All that man can do, I

65

mf *p* *pp*

pp (*Burton dies.*)

do for you.

ppp

(Tomasa covers Burton with an Indian blanket, while Chonita, assisted by Bernal, approaches and kneels reverently by the body.)

TOMASA (gazing sadly upon Burton.)

Adagio

mf 'Tis true as e - ver, Love brings life, and death.

ritard.

pp

Andante serioso, con elevazione

(Chonita kneels by the body.)

ppp

mf
cresc sempre

(Pablo and several attendants enter at rear, bringing a litter for Chonita. The two American soldiers have been overpowered and are dragged in with hands tied behind them. Men and women surround Chonita and Bernal and quietly lead them away.)

(Curtain.)

ffff

f *mf* *p*

C.F.W. Schlimper Music Press, Boston, Mass.